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July-Aug 1923 504-511

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JULY 9.
Assoc. First Nat....Skin Deep.....Own Theatre, 11
Gaumont....Hollywool Comedies.....West End, 11
Jury....Great Expectations.....New Gallery, 11-15
Jury....Youth to Youth.....Own Theatre, 3

TUESDAY, JULY 10.
Famous-Lasky....Singed Wings.....New Gallery, 11
Assoc. First Nat....Heroes and Husbands....Own Theatre, 11 & 2-30
European....The Phantom Fortune.....Own Theatre, 11 & 2-30
Stoll....The Indian Love Lyrics.....Scala Treatre, 3

WEDNESDAY, JULY 11.
Goldwyn....Backbone ..... New Gallery, 11
Assoc. First Nat....Heroes and Husbands.....Own Theatre, 2-30
European....The Phantom Fortune ..... Own Theatre, 11 & 2-30
Samuelson....Should a Doctor Tell? .....London Pavilion, 3

THURSDAY, JULY 12.
Jury....Crinoline and Romance.....New Gallery, 11-15
Jury....A Noise in Newboro'.....Own Theatre, 3

FRIDAY, JULY 13.
First National....Skin Deep ..... Own Theatre, 11
Jury....The Woman of Bronze .....New Gallery, 11-15
Western Import....Temptation ..... London Pavilion, 3
Jury....Her Fatal Millions ..... Own Theatre, 3

MANCHESTER.

TUESDAY, JULY 10.
Famous-Lasky....Singed Wings ..... Piccadilly, 11
Weisker....The Right to Strike.....Deansgate P.H., 11
First National....The Woman's Side.....Theatre Royal, 11
Marks' Films....Wildness of Youth ..... Gaiety, 11
European....The Love-Letter.....Futurist, 11-15
European....The Gentleman from America.....Futurist, 11-15

WEDNESDAY, JULY 11.
Weisker....Success ..... Piccadilly Theatre, 11
European....The Prisoner ..... Futurist, 11-15
European....The Bolted Door.....Futurist, 11-15
Goldwyn....Backbone ..... Theatre Royal, 11-15

THURSDAY, JULY 12.
Walturdaw....His Brother's Wife.....Theatre Royal, 11
Weisker....June Madness ..... Deansgate P.H., 11
European....The Gossip—The Midnight Guest.....Futurist, 11-15

FRIDAY, JULY 13.
Albert Lester....Wild Life Across the World.....Piccadilly, 11
Ideal....Loves of the Mighty.....Theatre Royal, 11
Wardour...." Fighting Blood " Series..... Deansgate P.H., 11-15
European....Single Handed—Nobody's Bride ..... Futurist, 11-15

LIVERPOOL.

TUESDAY, JULY 10.
Vitagraph....The Man Next Door.....Futurist, 11
Vitagraph....The Midnight Cabaret.....Futurist, 11
Walturdaw....His Brother's Wife.....Palais de Luxe, 11
Wardour...." Fighting Blood " Series.....Scala, 11-15

WEDNESDAY, JULY 11.
European....Gentleman from America—The Love Letter..Futurist, 11
Gaumont....For the Defence.....Prince of Wales & O.T., 11 & 2-30

THURSDAY, JULY 12.
Moss Empires....The Knock-Out ..... Palais de Luxe, 11
First National....The Woman's Side.....Futurist, 11

FRIDAY, JULY 13.
Famous-Lasky....Singed Wings.....Scala, 11
Goldwyn....Backbone.....Prince of Wales, 11-15
Ideal....Loves of the Mighty.....Futurist, 11-15

LEEDS.

TUESDAY, JULY 10.
W. & F.....Dusk to Dawn.....Kinema Exchange, 11-40
Regent....Why Announce Your Marriage....Kinema Exchange, 10-40
Wellington F.S.....Wild Life Across the World.....Majestic, 11
Famous-Lasky....Singed Wings.....Scala, 11
Fox....The Village Blacksmith.....Kinema Exchange, 2-15

WEDNESDAY, JULY 11.
Wardour...." Fighting Blood " Series.....Kinema Exchange, 11

FRIDAY, JULY 13.
Goldwyn....Backbone ..... Majestic, 11
Walturdaw....Catherine the Great ..... Kinema Exchange, 2-15

SHEFFIELD.

TUESDAY, JULY 10.
Goldwyn....Backbone ..... Fargate C.H., 11

WEDNESDAY, JULY 11.
Regent....Why Announce Your Marriage? .....Cinema House, 11
Famous-Lasky....Singed Wings ..... Union St. P.P., 11

THURSDAY, JULY 12.
Vitagraph....The Man Next Door ..... Union Street P.H., 11
Vitagraph....The Midnight Cabaret ..... Union Street P.H., 11

BIRMINGHAM.

SUNDAY, JULY 8.
W. & F.....Safety Last .....New Street P.H., 7
International....Wild Life Across the World.....Scala, 7
First National....The Woman's Side.....Own Theatre, 7

TUESDAY, JULY 10.
Goldwyn....Look Your Best.....Scala, 11
Ideal....Loves of the Mighty.....Futurist, 11

WEDNESDAY, JULY 11.
Vitagraph....Playing it Wild ..... Broadway Cinema, 11

FRIDAY, JULY 13.
Stoll....The Indian Love Lyrics ..... New St. P.H., 11
Fox....The Village Blacksmith ..... Scala, 11
Famous-Lasky....Singed Wings ..... Futurist, 11
First National....Heroes and Husbands.....Own Theatre, 11 & 3

SUNDAY, JULY 15.
Ideal....Loves of the Mighty.....Scala, 7

NEWCASTLE.

TUESDAY, JULY 10.
Fox....The Love Image.....Picture House, 11
Gaumont....For the Defence.....New Pav. & O.T., 11-15 & 2-15

WEDNESDAY, JULY 11.
Famous-Lasky....The Woman Who Walked Alone..Grainger P.H., 11
Regent....Motherhood ..... Grey Street P.H., 11-15
F.B.O.....Brass ..... Pavilion, 11-15
Pathe....One Week of Love ..... Stoll, 11-15
Ideal....Loves of the Mighty ..... Stoll P.T., 11-15

THURSDAY, JULY 12.
Goldwyn....Look Your Best ..... Stoll, 11-15

FRIDAY, JULY 13.
Famous-Lasky....Adam's Rib ..... Grainger P.H., 11
F.B.O.....I Am The Law ..... Pavilion, 11-15
Vitagraph....Playing It Wild ..... Own Theatre, 11-15 & 2-30

NOTTINGHAM

MONDAY, JULY 9.
Butcher....Beautiful Kitty ..... Long Row P.H., 11

TUESDAY, JULY 10.
European....The Ghost Patrol ..... Mechanics' Hall, 11
European....Kindled Courage ..... Mechanics' Hall, 11
Famous-Lasky....The Woman Who Walked Alone ..... Scala, 11
W. & F., Safety Last ..... Elite, 11-15

WEDNESDAY, JULY 11.
Fox....The Village Blacksmith ..... Picture House, 11
W. & F.....Mad Love ..... Elite, 11-15

FRIDAY, JULY 13.
Regent....Why Announce Your Marriage? ..... Lounge, 11
Butcher....Beautiful Kitty ..... Long Row P.H., 11
Famous-Lasky....Adam's Rib ..... Elite, 11

CARDIFF.

TUESDAY, JULY 10.
European....Bavu.....Kinema Exchange, 12-15
Gaumont....For The Defence.....Cinema Club, 3
Granger....The Tenth Symphony.....Kinema Exchange, 3

WEDNESDAY, JULY 11.
Fox....A Friendly Husband.....Cardiff Cinema, 11
Stoll....The Indian Love Lyrics.....Capitol, 11-15

THURSDAY, JULY 12.
Famous-Lasky....The Woman Who Walked Alone..Own Theatre, 11

FRIDAY, JULY 13.
Famous-Lasky....Adam's Rib ..... Cinema, 11-15
Pathe....One Week of Love.....Olympia, 11-30
Gaumont....For the Defence..... ....Own Theatre, 3
Goldwyn....Look Your Best..... ...Kinema Exchange, 3

GLASGOW.

MONDAY, JULY 9.
Fox....The Love Image.....Scala, 11
Goldwyn....Look Your Best ..... New Savoy, 11
Famous-Lasky....The Woman Who Walked Alone..Renfield St. C.H. 11

TUESDAY, JULY 10.
Vitagraph....Playing It Wild.....Cinema House, 11

WEDNESDAY, JULY 11.
Famous-Lasky....Adam's Rib..... Renfield St. C.H., 11

FRIDAY, JULY 13.
Fox....A Friendly Husband.....Scala, 11
Goldwyn....Lost and Found.....New Savoy, 11

BRISTOL.

SUNDAY, JULY 8.
Regent....Why Announce Your Marriage?.....Palace, 3
Goldwyn....Broken Chains .....Castle Street C.H., 3
Goldwyn....Hungry Hearts ..... Castle Street C.H., 3

TUESDAY, JULY 10.
Granger....The Tenth Symphony.....Picture House, 11
Gaumont....For The Defence.....King's H. & O.T. 11-30 & 3

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The Film Renter and
Moving Picture News

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No. 504. SATURDAY, JULY 7, 1923. SIXPENCE.

A Big Year Ahead.

THE gigantic output of American films which are now in the course of production, and which we give on another page, is a matter of great importance to the British film industry. Never, in the history of the industry has there been such tremendous activity as at present reigns in the American studios, and a vast list of productions scheduled for release from September onward beats any list of releases, even in boom times. The great studios in the United States are vieing one with the other in the making of big pictures and a mass of the smaller program type, and the figures estimated, viz., twenty million pounds to be spent on production alone literally make one gasp. Firms such as Famous-Players, Goldwyn, Fox, Associated First National, and Universal alone are working at full pressure upon stupendous productions which are likely to make history for the film industry. Recent visitors to the United States such as Mr. R. C. Bromhead, Mr. Harry Rowson, and Mr. Paul Kimberley, who have just returned, all speak of the tremendous activity that is going on in that country and of the enormous programs that are being feverishly produced. It would appear that the American film industry are not only at this present moment enjoying a boom, but that they anticipate that the coming season, starting in October, will be the greatest in its history, and producer, renter, and exhibitor are all co-ordinating and working together to smash all records for the latter part of 1923 and 1924.

The American market is an extremely important one for this country to watch, for it means that the mammoth list of pictures now being produced over there will, for the greater part, reach these shores, and there is certain to be a tremendous variety of products for the exhibitor to choose from in the coming year. It is pleasing to see the exceptionally strong optimism that reigns in the American film industry; this might, with advantage, be copied a little more in this country. It is quite true that industrial conditions in America are somewhat different from those reigning over here, but if there were a little more optimism displayed in this country it would be for the general good of the industry. In America everyone is working with a will to show the public big pictures and is using every effort to bring more and more people into the kinemas. Every conceivable means is being adopted, and as Mr. Kimberley points out, even in phenomenally hot weather the kinemas are nearly always full. Cannot a greater effort be made over here? With all the great things that are coming from America we must not forget that the British producing industry is also concentrating upon big pictures, and is entitled to every exhibitor's support. In the next few weeks we shall have from the leading British studios pictures designed for their tremendous entertainment value, and every day finds the British producer displaying greater enterprise. In addition, in October we shall have the All-British Film Week promoted by the British National Film League, which is likely to receive Royal patronage, and which should certainly give a tremendous fillip to British film production.

It is obvious that there is a big year ahead, and it is equally obvious that America is determined to grasp the opportunity. The motion picture industry in that country is being boomed for all it is worth. What are we going to do over here? Surely it is time that each section of our industry got closer together and went all out to make a record year for motion pictures. Industrial conditions are somewhat bad in this country, but there is still a large public who have not yet been enticed into the kinema. With the great pictures that are coming the next few months present an exceptional opportunity for the trade to gain an even greater measure of support from the pleasure-loving public than it has ever had in its history. There is only one way to gain that success, and that is by publicity. The Cinematograph Trades Council the other day considered a report from their publicity committee, and we urge them to take the first steps to put into operation a scheme to ensure greater publicity for the pictures. Call in the brains of the publicity world and get everyone working with a real and sincere desire to make 1923 and 1924 a bumper success for the motion picture industry. It can be done if the will is there. If there is a little more optimism displayed amongst all sections of the trade and a greater amount of exploitation work put in by exhibitors, then, when the autumn season commences, we shall see a tremendous boom in the film industry. Let everyone put their shoulders to the wheel and work hard. In this way success is certain.

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By the W

A Weekly On Trade

THE Tax Committee met on Monday, when, I understand, a very full discussion took place on the causes of failure of the last campaign. A report is being drafted, but will not be available for a few days owing to the care that is being taken to see that no member of Parliament who supported this tax is unjustly dealt with in the report. Naturally, this is a very sensible precaution for the committee to take, but I sincerely hope that they will not be too squeamish in dealing with those gentlemen who deliberately broke their promises. As far as I can gather, there was a feeling of optimism prevalent at the meeting, and how this comes to be engendered I entirely fail to understand. As a matter of fact, there was far too much optimism during the later stages of the last campaign, with the consequence that far too little interest was taken to see that wobbling M.P.s were kept to their word. I hope there will be a little more pessimism in the next campaign, and then perhaps we shall see some results.

The Flapdoodle of Joynson.

THE chameleon propensities of Sir William Joynson-Hicks are truly amazing. After flagrantly turning down the trade for their temerity in asking for an adjustment of the Entertainments Tax, this gentleman had the temerity the other night to attempt to get an amendment to the Finance Act through excluding the Empire Exhibition at Wembley from the provisions of the tax. Small wonder that even this House of Commons could not stomach such treatment, and so fierce was the opposition that the Financial Secretary hurriedly withdrew his amendment. Characterised as a piece of flapdoodle by Sir John Simon, the effrontery of Sir W. Joynson-Hicks is literally astounding.

Ideals in America.

HARRY ROWSON, the genial managing director of Ideal Films, looked extremely fit when I saw him on Monday following his return from America on the Majestic last Saturday. Mr. Rowson has had a phenomenally successful trip in the States, as during the six weeks he was away he has succeeded in placing the last three of the company's productions, whilst the fourth, "Through Fire and Water," is also under negotiation. It will be remembered that the Fox Film Company bought "This Freedom" for eighty thousand dollars, whilst "Harbour Lights" was also sold for a very big sum to the firm of Pathé. "The Grass Orphan" has also been disposed of, and immediately a print of "Through Fire and Water" is ready it will be shipped across and a sale is certain to result. Small wonder that Mr. Rowson was exceedingly optimistic concerning the fate of British films in America, for this company have experienced little if any difficulty in disposing of their products in that country. "Production in America," said Mr. Rowson, "was going ahead at an extraordinary rate, nearly every company working at high pressure."

British Films Making Headway.

MR. ROWSON did not experience the slightest prejudice against British films, and the fact that he has disposed of the whole of his product gives the lie to those people who have preached in the past that a prejudice existed against our photoplays. Everywhere he went Mr. Rowson found only the kindest feelings towards this country, and the only thing that counts with America is if the picture is a good one. They are open to take productions from any source, provided that a photoplay has real entertainment value. Theatres were doing exceedingly good business, and Mr. Rothapfel, the celebrated managing director of the Capitol, was exceptionally anxious to do everything he could for British filmmen in that country. Mr. Rowson saw many American films, and spoke in the very highest terms of "The Covered Wagon," which he said was truly a great picture in every sense of the word. It is refreshing to find our films making such headway in the American market, for after all, this is the most important factor for the British producer, as it means that money can be expended upon a British production if it stands a reasonable chance of getting into the American market.

A Gathering of the Clans!

QUITE a number of interesting people are making the journey over from America this week, in particular, Mr. Hiram Abrams, the president of United Artists, Mr. E. Shauer, the foreign representative of Famous Players, and Mr. Paul Seligman, the American manager for Stolls, being due in within the next few days. Hiram Abrams is making a long-deferred trip to this country, and there will doubtless be some interesting developments when he arrives. With Mr. Godsol and Ben Blumenthal still over here there is likely to be quite a gathering of the clans within the next day or two.

An M.P.'s Ignorance.

HOW little some members of Parliament know about films is betrayed by the remark of Sir Henry Craik in the House of Commons on Tuesday, when, in opposing an amendment to the Finance Bill, moving the exclusion of duties on kinematograph films of an educational character or imported wholly for educational purposes, this gentleman said "Do not let us introduce one more fad in schools or make schools rivals of picture shows." This is a fitting example of the ignorance of many members of Parliament, but whilst we should, in the ordinary course of events, have some very caustic remarks to make about this gentleman, perhaps it is better, in respect for his advancing years, to treat such a remark with amused tolerance.

Goldwyn on Authors.

MR. SAMUEL GOLDWYN is nothing if not outspoken, and he has had some particularly biting remarks to make about the recent Motion Picture Arts Congress in America. Goldwyn, despite all his faults, has had a great deal of experience in the motion-picture industry, and when he talks about authors he certainly knows what he is talking about. "To hear disgruntled authors complain, as recently happened at the Motion Picture Conference," he said, "you'd think producers were a lot of bloodthirsty highwaymen who seize and slay with ruthless hand the brain-children of genius,

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ay Notes.

Causerie Topics.

and drag the pure form of art in the mud of the market place.

The Screen Touch.

"AS a matter of fact, producers are only too eager to co-operate with authors, and they are certainly no more commercial minded than the authors themselves. I'm sick and tired of this talk of Art for Art's sake, when experience has shown me that no complaint of bad faith and story mangling ever comes from authors whose screened stories drag down fat royalties! There are a lot more satisfied authors anyhow than grouchy ones. The satisfied ones are those who have the popular screen touch, and are willing to stick on the job until their story has not only passed through the hands of the continuity writer and director, but is actually shown to them on the screen in its final form. I'll pay $25,000 to any author who, having done this, still has a grievance against the producer for breaking faith ' and substituting a story not his own.' The trouble with many authors is that they regard the movies as a by-product. They want to sell us their story at a big price and then hurry back to their other work. They abandon their brain-child on the doorstep of the studio, and then blame us for doing the best we can to bring it up! Under his contract every author has the right to see his play in the studio projection-room before it is released for public view. Here is where co-operation should come in, and does come in whenever the author will stay on the job and give the screen production his undivided attention."

Writers after the Money.

"A MAN," continued Mr. Goldwyn, " buys a 25-cent. magazine. If he doesn't care for the story he first turns to, he drops it and tries another. If 50 per cent. of the contents of that periodical appeal to him, he is satisfied. If he spends 25 cents. for a movie he gets mad if the show is not entirely to his liking. He doesn't say, ' Well, part of it was good. I liked the photography, and the fight, and the love scene.' Considering that picture producers have to turn out stuff at a rate that has exhausted the available literature of 200 years we're doing well if we make half of it good. Remember, too, that while the general public are decidedly *not* ' morons ' they do demand romance, action, beauty, human interest, thrills. In order to lead them to the better quality things you must first attract them by what is easily assimilated. At that——" and Mr. Goldwyn squinted an eye at a pile of popular fiction upon his desk. " I'll match our stuff with that stuff any day. Talk about commercial-mindedness——What are the writers of those books after but the money? "

Lubitsch may Produce for Warner.

NEWS from America indicates that Ernest Lubitsch, the celebrated German producer, has cancelled his contract with the Hamilton Theatrical Corporation, which is controlled by Famous-Players, by mutual agreement. At the moment the famous German director's plans are indefinite, although it is known he has been considering a return to Germany to produce again in that country. Later developments, however, seem to suggest that he may produce for Warner Brothers, although nothing is actually fixed at the moment of going to press. The last picture that Lubitsch produced is " The Street Singer," featuring Mary Pickford, which has now been completed, and is in the process of cutting.

A Griffith Rumour.

I SEE that D. W. Griffith is again credited with the intention to produce a picture in England in the late summer of this year. Time and again lately this rumour has been in evidence, strengthened doubtless by the fact that negotiations were entered into at one time for the hiring of a studio at Torquay. Personally, I am very doubtful that we shall see Griffith here this year.

Boon to British Producers.

CONGRATULATIONS to the British National Film League on their success in the House of Commons on Monday night, when Mr. Percy Gates, M.P., succeeded in getting the Financial Secretary to accept an amendment to the Finance Act which will confer a great boon upon British producers of films who find it necesary to send companies of players abroad for the purpose of film production. The amendment and debate, which is fully reported elsewhere in this issue and which was accepted by the Government, is a big concession to British film-producing companies, as the result of the new concession is that British films made abroad containing foreign artistes are now only liable to a duty of one-third of a penny per foot on the negative. The British National Film League have worked hard to secure this concession, and have had the enthusiastic support of Mr. Percy Gates, M.P., who deserves the grateful thanks of the producing industry for his successful endeavours in this matter.

New " F.N."—Howells Agreement.

FIRST NATIONAL PICTURES INCORPORATED announces that by arrangement with David P. Howells, Inc., a change in the foreign policy of First National has taken place, commencing July 1, 1923. On that date A.F.N. took over the distribution of its pictures in all those countries in which First National Exchanges do not at present operate, from David P. Howells, Inc., formerly foreign representative of First National. Under the new policy the Howells' organisation will still handle all pictures released prior to January 1, 1922, but product released since that date, and all product scheduled for future release will be handled by First National throughout the entire world, either through its own exchanges or leased outright to local exchanges.

Naive!

I HEARD a good story from an accessory manufacturer the other day. He was discussing prologues and presentation with a Northern exhibitor, and in the course of conversation the exhibitor informed him that he was having a vocalist for a special presentation of " This Freedom," and to create atmosphere proposed that his vocalist should sing " If Winter Comes." Wants a bit of beating, doesn't it?

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A Brighton Wave Length.

A PARTICULARLY ingenious stunt was put over by Mr. Walker, the astute manager of the Academy Picture House, Brighton, recently in connection with First National's "The Voice from the Minaret." A wireless aerial was fixed right across the vestibule, at either end of same being suspended two white discs with black block letters reading "Listen In." Half-inch wide ribbons of different colours led from the discs to the wires, from which were suspended the words, "To the Voice from the Minaret." Mr. Walker states in a letter to First National that this simple stunt caused more interest than anything he had previously done, the title, of course, lending itself particularly to this stunt. Exhibitors who are playing this Norma Talmadge picture might do well to try out a similar idea in their own lobbies, as there is no expense worth mentioning, the sole properties being a few pieces of cardboard ribbon and wire. In wireless parlance Brighton picture-goers offered no "resistance" to Mr. Walker's appeal.

Still a "Good Life."

I HAVE received the following plaintive epistle from Mr. Gilbert, the popular publicity director of Ideal Films: "In consequence of reports in several trade papers to the effect that I am 'seriously ill,' and the great, and quite unexpected, concern manifested in various quarters, may I ask the kind hospitality of your columns to say that these rumours are, like similar ones circulated about a still greater personality, 'greatly exaggerated'? It will, I am certain, reassure all doubters—and prevent disappointment— if I state that I have just been passed as a first-class life by an insurance company, and I do not want this more or less pleasant certificate cancelled as a result of good-natured, but quite mistaken, statements in the Press. After all, you never can tell!" I may perhaps add that the report never appeared in these columns, as I generally see Mr. Gilbert two or three times a week, and enjoy listening to his somewhat caustic utterances on current affairs.

Aftermath of Arts Congress.

ECHOES of the meeting of authors in New York are heard as far West as Hollywood, writes our Los Angeles correspondent, for the voices of the speakers are loud, if not angry. It seems that there is an effort being made to reconcile the differences between picture-producers and authors. The latter, in force, are meeting the former, together with the latters' aides and abettors, directors, art-directors, stars and scenario writers and editors. Frankness of utterance prevails. Elmer Rice, of the authors, for instance, asserts that art and pictures are as far apart as the poles and as unfriendly as they are remote. But out of the meeting there is likely to develop a better spirit of understanding wherein authors will come to realise that the novel-form, as such, and the picture-form as such, are two distinctly different forms of expression, and that to translate the processes of a novel to the confines of a photoplay, there must be readjustments, changes, accommodations, and a great deal of charity.

Photography and Psychology.

SOL LESSER, president of Principal Pictures Corporation, expresses himself thus: "Most of the difference that arises between authors and producers comes of the unwillingness of either side to see the difficulties that beset the other. Psychology plays a most important part in modern fiction, but you cannot photograph the state of a man's mind. This must be revealed in action. The author may analyse and explain, in a most engaging way, these mental states, but the only way a picture-producer can express them is through the medium of action. Where the author hasn't provided this action, the picture adaptor must, and therein rises trouble."

Gilbertian Humour.

THE July number of the "Idealetter" is of a standard that demands special notice. Always on the brisk side, the "Idealetter" this month simply scintillates on every page. The editor has realised that even a house organ must aim at a high journalistic quality, and is not satisfied with merely quoting from film criticisms, or making boosting announcements of films on offer. The serious purpose for which the "Idealetter" exists is kept in mind throughout, and the announcements of the offerings to which Ideal Films call the attention of exhibitors give the right sort of information in the most attractive manner. But over and above that, and still keeping to the subject of films in general and Ideal Films in particular, the "Idealetter" manages to infuse a gaiety into its announcements and observations that would not disgrace some of our best humorous weeklies. The article "Shakespeare Murdered" is most entertaining and "Should Orphans be Encouraged?" is quite an amusing bit of banter. What matters that it leads up to the subject of "The Grass Orphan"? To be "grassed" in such an excellent manner is an enjoyable experience.

Buying Up English Kinemas.

I AM given to understand that a party of American capitalists are visiting this country for the purpose of buying up kinema theatres. Recently a party of these gentlemen, who are entirely unconnected with the industry in any way whatever, visited Leeds, Manchester, and other big provincial centres, and I anticipate interesting developments ensuing as a result in the very near future. Americans have had their eye on this country for some considerable time as an excellent market for acquiring a number of kinemas, and I believe I am right in saying that many plans will come to fruition in the course of the next few weeks. Readers may rely upon receiving first news in the columns of this journal.

The British Film Week.

THE British National Film Week in October promises to be a very big success and, if all the activities of the British National Film League are supported by exhibitors, it will certainly be an epoch-making week in the history of this industry. Colonel Bromhead and Mr. S. Rowson, together with the able secretary, Mr. Rowan Walker, are working their hardest to make this week a bumper event, and I hope in the course of a week or two to make an announcement which would set the seal of success upon the venture.

Tatler.

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A Crying Need.

ONLY a short four months ago there was printed in the columns of this journal an imposing array of facts that Mr. Edwin J. Smith, managing director of European Motion Picture Company, sent us for publication as a slight idea of what was being done in the American film trade as pro-film propaganda by the Hays organisation, and it was agreed by thinkers in this industry that the time was never more ripe than then for a real personality to lead the kinematograph trade in this country. In those days I advocated the appointment of a Will Hays in this country, pointing out that the kinematograph industry was at the mercy of every little kill-joy and Stiggins in the land, and particularly emphasised that finance was not attracted because the trade was not represented in the right quarters. To-day, after seeing the futile attempt that has been made to get the Entertainments Tax revised, can any serious business man come to any other conclusion than that there is a greater need to-day for a leader than ever before? This is a time for plain speaking, and I unhesitatingly say that this leaderless industry is to-day suffering because there is not a single personality in the whole trade who commands the confidence of any governing authority. Where is there any man in the whole of the industry that one can point to as one who can lead the industry and get things done? *The Entertainments Tax campaign failed, and failed miserably because it had not a single personality who could command the real respect of the Government.* It will fail again for the very same reason, and until this fact is recognised there will be nothing given by the Government in the shape of any modification whatever of this tax.

There is probably no greater indication of the lack of respect in which this industry is held than the manner in which Sir William Joynson-Hicks treated the amendments to the Finance Bill. Not to put too fine a point upon it, he absolutely laughed at the trade and flouted it in every possible respect. Members of Parliament to whom I have spoken have failed to be impressed by the promoters of the agitation for revision, and are not slow to realise that the film industry in this country is entirely disorganised, and treat it accordingly. A new tax campaign will shortly be started with probably the same people in command. In accordance with their ideas (and it is only fair to them to say that they are convinced that their way of tackling the situation is the right one) another apathetic campaign will be carried out, launched in a spirit of optimism, relying upon promises that fail to materialise, and certain to achieve about as good a result as the last. Among the symposium of ideas from exhibitors last week one could not fail to be impressed by the view of the exhibitor who declared that the case had been handled badly. Exhibitors from the North particularly expressed themselves that there was not enough unity, and that the people presenting the case to the House were not strong enough to command the respect of the Government. Mr. Dixon Scott asks, on another page, why the big men are not interested? Is there no lesson to be learned from this? Is it not patent to the meanest intelligence that until we have a real leader in this industry we shall gain nothing in the way of concessions from the Government or from any licensing authority in the land? The Trade is at the mercy of every bigot in the country, and nothing is being done to counteract or in any way meet the menace.

In every attempt that is being made to secure concessions from the Chancellor, or any other authority, we have the same men controlling our actions. Utterly devoid of imagination, they pursue the same stodgy tactics and achieve nothing. We have a number of fine business men, both on the exhibiting and the renting side of this industry, but they have their own businesses to attend to, and are not able to give the time to presenting the proper aspect of this industry of ours to the world. When is a move going to be made to obtain a leader? When are we going to pay a big man a salary to come in and virtually control the kinematograph industry? His salary would be earned over and over again if he only got a revision of the Entertainments Tax. Every reader of this journal knows that such a man, with an organisation behind him, could easily get a big concession from the Government in the next Budget if he presented his case in the right manner. At the present moment all we are doing is getting a lot of promises from members of Parliament who, knowing the lack of organisation and leadership in this industry, treat it with contumely and contempt. During the last campaign we were assured, with almost pathetic insistence, that one particular member of Parliament had the ear of the Chancellor, and was certain to get a revision, yet this very man voted against reduction of the tax when the Finance Bill came up for discussion. Thus it goes on. If we could obtain, and it would be easy to do so, the services of a big personality from outside this business, this trade would rise a hundredfold in its importance. Such a man would be a bulwark against the attacks that are increasingly evident each day, and would be able to influence the Government into giving a reasonable concession on the tax that is bearing hard upon the industry as a whole. The curse of this industry is apathy, and we have been apathetic too long. The Cinematograph Trades Council has been called into being, but how much can it accomplish? What is wanted is to secure the services of a great personality to take command of this industry, and such an action would be the finest thing that has ever been done in its history. The money that such an organisation would require is such that could be borne by every section of the industry and would be repaid ten-fold by the results that would accrue. There was never a more crying need for a leader than there is to-day, and if we are to do any good in another campaign for the revision of the tax, it will only be done by having a man at the head of affairs who can command the Government by reason of his representing this industry with its proper importance.

Edwin W. Redman

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What are the Big Men Doing?

Dixon Scott on the Next Campaign—A Sensible Exhortation to commence at once and to have a United Industry.

MR. DIXON SCOTT, the well-known North Shields exhibitor, whose outspoken utterances on the failure of the Entertainment Tax campaign created widespread attention in last week's issue of THE FILM RENTER, has again returned to the attack and writes as follows:

I am indeed gratified to see the amount of space which you gave in last week's issue of THE FILM RENTER to the question of the Entertainments Tax, and also for your approval of my suggested campaign to secure its abolition. I was also deeply interested in the views of Mr. F. W. Locke, Mr. Victor Sheridan, Mr. E. W. Fredman, and others. Mr. Fredman, I was glad to see, endorses many of my proposals, and I would like to assure him that I, at any rate, will certainly refrain from criticising the efforts of the men who have worked hard during the past few months on this campaign. Such recrimination is, in my opinion, absolutely unjust, because the men conducting the campaign have, at least, been working and doing their best, whilst most complaints, we find, come from those who have not worked at all.

I have always been surprised at the relative apathy of most exhibitors on this grave question. At the monthly meetings of the branches of the C.E.A. hours are spent in discussing musicians' wages, electric light charges, collections for charities, interpretations of certain clauses in the standard contract, responsibility for films damaged in transit, barring clauses, definitions of "first run," custom, and so on, and practically no *action* is taken in connection with the Entertainments Tax. Every one of the matters above-mentioned has an importance of its own, but in their effect on our prosperity they are only as molehills to the mountain of the Entertainments Tax. This Tax is a sink into which all our money is being poured, and how to close it up for ever should be the outstanding topic of every branch of every section of the industry. I have said for some time, and I say again, that *nothing else matters.*

One point mentioned by Mr. Fredman I have repeatedly drawn attention to, *i.e.*, the absence from this campaign of the men with the biggest stake in the business. While in the lobbies of the House of Commons this year, assisting the efforts of never more than half-a-dozen-at-a-time confrères, and feeling the weakness of our own efforts, I repeatedly said to them, "How is it that men of such comparatively small import in the business as ourselves are here doing this work? If in such an important matter we are not supported by the financiers of the business with millions at stake, how can we expect these men in the House of Commons to attach much importance to us?" As I said at Newcastle, I do not believe for one moment that these men are apathetic. The bigger men's businesses are at present the bigger are their anxieties, so that they have no time to give to this grave subject, but I am convinced that if they saw a campaign being started on proper lines they would give us their enthusiastic support.

I emphasised in laying out the design of my campaign that until we are united we will achieve nothing. I had my eyes opened to this when lobbying in the House of Commons. Every member who wanted any kind of an excuse to rid himself of the liability of his promise to assist in abolishing the Tax used arguments by which he tried to set one section of the industry against another. Sir W. Joynson-Hicks himself did this very cleverly (and very unscrupulously) in his speech in the House on the subject. I learnt also, at the same time, many intricacies of political humbug which it would be as well not to explain in print. Further, the feebleness of our industry, disunited as it is, is sadly apparent when we tackle a proposition in which we ask the Chancellor to give up some money which he has already included in his estimated revenue for the forthcoming year. O! the futility of these last-hour efforts! I cannot emphasise too strongly that hysterical shouting and pathetic pleading have absolutely no effect. What is required is work, *all the year round.*

Agriculture, which is the largest industry in the kingdom, and, under the present Government, at any rate, the most powerful, got its shows made exempt from the Entertainments Tax this year. But how did they do it? The following extract from "The Times" of June 21, indicates the reason for their success:

> "The concession is the result of the negotiations which have been carried on *for some months* by a sub-committee of the Agricultural Committee of the House of Commons with the Treasury."

This proves that months of work is required, even by the powerful agricultural interests, before any result can be achieved—and this work was conducted chiefly with the Treasury officials, not with Members of Parliament.

Whatever has to be done should be commenced at once. There is not a day to lose. Every concession that we will obtain in next year's Budget must be won *before the end of next January.* In that short space of time the organisation has to be completed, the campaign must be in full swing, and the facts of our case must be driven home. The time is, therefore, very short.

Let Unity and Work be the watchword of the industry, and let there be blazoned on the shield of the Tax Abolition Committee, NOTHING ELSE MATTERS!

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American Sub-Titles.

The Case For and Against.

Mr. David Blumenfeld's letter in our last issue on the subject of American sub-titles has elicited from readers two interesting letters which take opposite points of view. Mr. Felix Orman supports his fellow citizens of the States, while the opposite view is put by a British-born correspondent, whose letter follows that of Mr. Orman.

Mr. Orman writes:

SIR,—It is hardly the custom to remove from a work of art, drama, or literature the stamp of the environment of its origin. Such a process is more often destructive in that it robs the work of its charm, spirit, humour, motif, and very often of its purpose. Why, then, should it be felt that films of foreign make presented in the United Kingdom should be Anglicised? When a different point of view, a different imagination and a lack of understanding of many points involved are applied to a complete film, the result is frequently one of lessening the entertainment and artistic value of the production.

This is *a propos* of the able discussion of American sub-titles by Mr. David Blumenfeld in your current issue, and also of the statements of a "movie man" in a recent issue of the "Daily Express."

The American film, as a rule, emphatically represents the American type of thought and imagination. Turn an American film over to an Englishman unfamiliar with American methods and not understanding American humour or many elements of thought brought to bear in the production, and he changes the arrangement of scenes, readjusts the points of emphasis, re-writes the sub-titles—and the result is a hybrid that has lost its character and forcefulness and much of its appeal. The changes may not seem to affect the continuity or dramatic motif as the English editor works at his table, but very often much of the spontaneity and entertainment value are lost in this process.

As to titles, I agree with Mr. Blumenfeld that they should retain their American flavour, though where the colloquialism is so marked that it would not be understood by English audiences, revisions are, of course, necessary. But to revise such titles that give character and atmosphere, as well as humour, to the film into stiff and formal phraseology is a mistake. I have generally found that English people, especially the habitual kinemagoers, understand American colloquialisms and are amused by them.

The contributor to the "Daily Express" narrated how American films are projected time and again and edited, and how the titles are rewritten, along with much other work, before they are considered to be in a proper state for English audiences. Much of this, to my way of thinking, does more harm than good and is often responsible for reducing the artistic and entertainment value of foreign films shown in England by half.

American films should be selected with discrimination for the English market. A very great many pictures are made in America. Many of these are intended only for the small towns and villages, and are little adapted to English requirements. Many American films would not be approved any more in New York, Chicago, Buffalo, or Denver than they would be in London, Manchester, or Newcastle.

I am not writing this as a captious American critic. My trend of thought is not of the strong nationalistic type. I pride myself on being international in thought and sympathy. I have been in London nearly three years and during all this time have whole-heartedly devoted myself to whatever modest efforts I could make to help in the promotion of the British film industry. I have written a great deal to America that I felt would be helpful. So long as I remain here I shall continue to work in this spirit.—Yours etc,

FELIX ORMAN.

Sir,—Lest the letter of Mr. Blumenfeld in your last issue, written in defence of American sub-titles, should pass unchallenged, I am asking to be allowed to take exception to most of his conclusions, in spite of the charge of snobbishness which he makes against those who hold contrary opinions to his own.

Mr. Blumenfeld gives his case away in his second paragraph, where he says that every British exhibitor releases more American slang on his sheets than British idioms. If that is so, small wonder that some film editors set themselves the task of removing the worst of these slang terms before they reach the patron.

I do not think that the objection to Americanisms is because they are American, but because so many of them are written in bad taste, or are unintelligible, or because their humour, which Mr. Blumenfeld vaunts so much, is the sort of humour that most of us left off laughing at when we were about six years old. Many of the phrases which are claimed as smart or snappy (by the way, snappy is not an Americanism that has been in use over here for years) are not so, but are merely clumsy paraphrases.

Brevity is the soul of wit, and yet the American slang merchant who wishes to talk of a person dying says of him that he "has hit the trail for the boneyard." That is neither funny nor dignified: it is a mere grotesque and indecent poking of poor fun in the ribs of Death. Beside that ugly phrase, the soldiers' "gone west," or the sailors' "dropped to leeward" possess a quiet grandeur that is in striking contrast, as well as introducing a poetic picture. I imagine that Mr. Blumenfeld considers such a term as the "cat's pyjamas" as a gem of wit. To most of us here it is meaningless and conveys no more than if it had been the "elephant's camisole." Is it to be wondered at that many educationalists lift up their voices in protest at such stupid phrases, and at the unnecessary spelling of some of the American words?

The truth is that many Americans think of the Anglo-Saxon tongue as merely a medium of exchange of more or less trifling ideas and opinions. To others of us it is something more: it is a thing of beauty handed down to us from our forefathers, a thing that has grown like a stately tree. Therefore, we are jealous and anxious that it should not be cut and trimmed to an artificial pattern, or have its beauty destroyed by an ugly fungoid growth.

Mr. Blumenfeld has probably heard the story of the old gardner at Oxford who gave the recipe for a good lawn such as they had at Trinity College as "you keep rolling it and cutting it for hundreds of years." Englishmen—or some of them—are proud of the delightful smoothness of our English language, cared for and kept fresh and green over a long period, and are anxious that not an ugly plantain or dock shall disfigure it, even though the seed were dropped by the ubiquitous American eagle.—Yours etc.

H.C.

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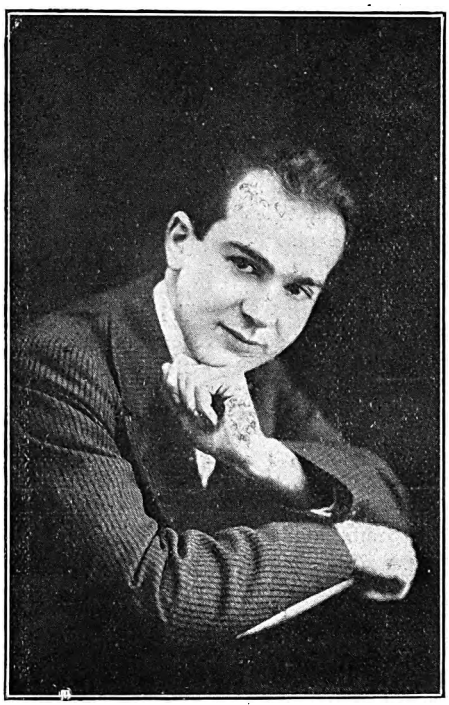
"Live" Lancashire Kinema-men

And Their Halls.

By Our Manchester Representative.

WALLY BAKER
and the
Palladium, Stockport.



Mr. Wally Baker.

THE Palladium, Prince's Street, Stockport, is the oldest picture theatre in the town, having first opened its doors in 1911. Mr. Wally Baker has been connected with it for the past five years, coming here as resident manager in 1918, and being promoted to the position of general manager a year ago. During that time he has identified himself closely with the social life of Stockport, and made a comprehensive study of what the public want in the way of picture entertainment. Mr. Baker is also keenly interested in trade politics, being the secretary of the Stockport Cinematograph Association, of which body Mr. G. H. Stansfield, of the Cinema, is the president. It was from this local society, it may be remembered, that the suggestion first emanated for the simultaneous signing of contracts—a proposal which has since been adopted by the C.E.A.

Presentation Makes the Play.

Although rather reticent concerning his own successes as a showman, Mr. Baker (who comes from Swadlincote, and for some years managed the Empire Cinema there) is alertly interested in everything connected with the business of managing a picture theatre, and is a firm believer in the virtues of "presentation" and the advantages which may be derived from appropriate "tie-ups."

Asked what kind of productions, in his opinion, went best with the public to-day, he had no hesitation in affirming that those films were most sought after which were given special "presentation," and "introduced" to patrons with suitable atmosphere and display.

"I believe," he said, "in concentrating on the local and topical treatment of a big film. The publicity props and 'suggestions' of the renters are all very well, but if an exhibitor knows his district and studies his audiences he will—or should—be able to devise numberless schemes for putting the picture over which could not be thought out in detail by anybody else. It is marvellous what a fillip a little 'dressing' and display will sometimes give to a subject which, without it, would probably have left the people stone cold.

An Example.

"Take a film like 'Down on the Farm.' There is not much in that unless you do something to create an atmosphere for it—that is, make the people feel as if they really are down on a farm. I worked a little stunt here which excited curiosity about the film all the week. In addition to special farm-yard 'effects' worked from the orchestra for the actual showing of the picture, I had a pen of poultry fixed up at the entrance to the hall. This was a constant source of interest to passers-by, large numbers of whom, of course, came in to see what it was all about. Appropriately enough, a cockerel, which was among our outside troupe, entered into the spirit of the affair, and always crowed punctually at 6-30 when we opened, and again at 10-30 when the people came out.

A Musical Scoop.

"Then, of course, there are the various ways, in addition to the mere orchestral accompaniment to a picture, in which music can be pressed into the service of the pictures. After the Stockport Wakes week we always run what we call a 'Seaside Musical Week' here, the selections comprising all the popular airs which have been played during the season at Blackpool and other Lancashire watering places. I started this in the summer of 1921, and led off with a big draw, being successful in inducing Horatio Nicholls, the well-known waltz and song composer, to come and conduct the orchestra for a week. The Palladium was the first kinema outside London in which Mr. Nicholls had ever appeared. I also effected a 'tie-up' with all the music shops round about, which made a big 'splash' with the Horatio Nicholls compositions. Patrons took to this innovation at once. They regarded it as a pleasant way of recalling their holidays to them, and we shall now have a 'Seaside Musical Week' every year."

Mr. Baker also ran a big Kinema Carnival some time ago in aid of the Stockport Infirmary, and later a Dance Carnival at the Town Hall for the same object. During 1918-19 the Palladium entertained as many as 35,000 wounded soldiers.

15 Minutes' Interludes.

Reverting to the musical programs at this house, it is interesting to note that Mr. Baker made an application to the Licensing Authorities last year for permission to give a 15 minutes' vocal and instrumental interlude in a two hours' show. After a good deal of argument this was finally granted, and now all the kinemas in Stockport are able to put on a vocalist or other musical items, not necessarily connected with the picture program, without having to make applications for special licences. Anton Rawson, a 19-year-old jazz violinist of exceptional ability, is the orchestral director at the Palladium, but the musical synopses for all the important films are compiled in conjunction with the general manager himself.

"Dressing" for "The Sheik."

One of Mr. Baker's most profitable bookings was "The Sheik." But here, again, the success of this celebrated production was due in no small degree to the manner in which it was presented. Mr. Baker worked the Oriental atmosphere for all it was worth at the Palladium that week, decorating the hall with symbols of the East, engaging two girl dancers, and fitting up an Arab tent on either side of the screen.

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Filming Under Difficulties.

Herbert Wilcox Finishes "Chu Chin Chow" and at once Embarks Upon Another Big Production.

MR. HERBERT S. WILCOX, the brilliant young British producer, who has been actively engaged upon the production of "Chu Chin Chow," returned to England last Saturday after working on this film for the past three months in one of the largest studios in Berlin. When I saw Mr. Wilcox on Monday I was exceedingly pleased to hear that this production was now entirely finished, and that the picture would be shown to the trade probably about the second week in August.

"'Chu Chin Chow,'" said Mr. Wilcox, 'would have been finished several weeks ago if it had not been for the fact that we were held up for sunshine. This summer has been the worst that Germany has known for two hundred years, and during the past three months there has only been at most an hour's sunshine a day. Many outdoor scenes upon which it was absolutely necessary for there to be a good light have been held up for days at a time in consequence of an absolute lack of sunlight. Time after time I have had the whole of my cast standing by waiting for the sun to appear, and when it has shone, in the middle of a scene the clouds have appeared and the whole thing has had to be done over again. During twelve weeks there has not been more than about three hours sunshine. However, despite the delay, the picture has exceeded my expectations, and, I am confident, will be a tremendous showman's proposition."

HERBERT WILCOX.

As readers of this journal are aware, Miss Betty Blythe is the principal artiste featured, and I understand from independent people who have been present whilst the production was in progress that this talented artiste has given a great performance. Herbert Langley, who is portraying the Oscar Asche part in this picture, has never done finer work, whilst Randle Ayrton is also responsible for a magnificent screen performance.

As will be seen at a glance at the stills of "Chu Chin Chow," given on another page, this picture is remarkable for its magnificent settings, and no expense has been spared to make this photoplay the outstanding success of the year. Mr. Wilcox spoke in the most appreciative terms of the assistance he received from the studio staff, and in particular of the intelligence displayed by the supers, every one of whom he described as a real actor. I understand that the picture is not only entirely finished but has been cut and will approximate somewhere between ten and eleven thousand feet in length. Mr. Charles Wilcox, the popular sales director of Graham Wilcox Productions, who has also been in Berlin during the past few weeks, spoke in terms of enthusiastic praise of this picture, which he confidently predicts will be the biggest production that has yet been put out by a British company in this country.

"Chu Chin Chow" will have the advantage of having special orchestration, the music being by Frederic Norton, who has fitted his own music to the picture, and its *premiere* will, undoubtedly, be awaited with intense interest by every exhibitor. Herbert Wilcox, following a few busy days in this country, left this morning, Saturday, for Spain, where he is to commence operations on a new picture entitled "Spanish Passion." This will feature Miss Betty Blythe, Herbert Langley, Miss Liane Haid, the most beautiful actress in Germany, Randle Ayrton, and other well known screen artistes. The picture is being made from the well-known novel by Mr. P. Mendoza, and will be filmed upon the actual locations in Spain and Vienna. The Graham Wilcox program is an exceedingly ambitious one as following this production Mr. Herbert Wilcox has already made his plans for two other big pictures, so that this young producing company are likely to be well in the limelight during the next few months. E.W.F.

'LIVE" LANCASHIRE KINEMA-MEN.—*Continued.*

On another occasion, when "Humoresque" was showing, a gramophone was placed in the foyer, and the waiting crowds were regaled with Dvorák's well-known air, on which the film is based.

On the night of the last General Election returns Mr. Baker persuaded the "Daily Mail" to include an extra "result" on the huge screen which they had erected in Mersey Square. "A Sailor-Made Man" was at the Palladium that week, and the announcement read:

RETURNED UNOPPOSED.
Harold Lloyd at the Palladium.

Coming Alterations.

Mr. Baker has contributed several articles himself to the trade Press and the "Paramount Service Magazine," and is always pleased to give the industry in general the benefit of his experience. The hall he manages (which, by the way, is shortly to reduce its prices) is noted for the way in which the comfort and convenience of patrons is studied. The Palladium holds 1,000 people, and before long some important alterations are to be made at the screen end of the house, and a complete stage erected.

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British Films Made Abroad.

Government Accepts Concession Amendment.

IT is a matter for deep satisfaction that the effort made by the British National Film League, through Mr. Percy Gates, M.P., to secure an alteration of the conditions governing the reduction of duty upon imported negative films produced by British companies, has been successful.

The amendment which Mr. Gates sponsored on Monday was in the following terms:

"Section 12 of the Finance Act, 1922, which reduces the duties to be charged on certain negative kinematograph films, shall have effect as though for the condition requiring all the principal actors and artists employed for the production of a film to be British subjects and domiciled in Great Britain or Northern Ireland there was submitted a condition requiring all such principal actors and artists, except five, or if the total number of the principal actors and artists is less than twenty not less than three-quarters of the principal actors and artists to be British subjects and domiciled as aforesaid, and for the purposes of the said section 12, as amended by this section, the expression 'artists' shall include the person working the photographic camera by means of which the pictures composing the film are taken."

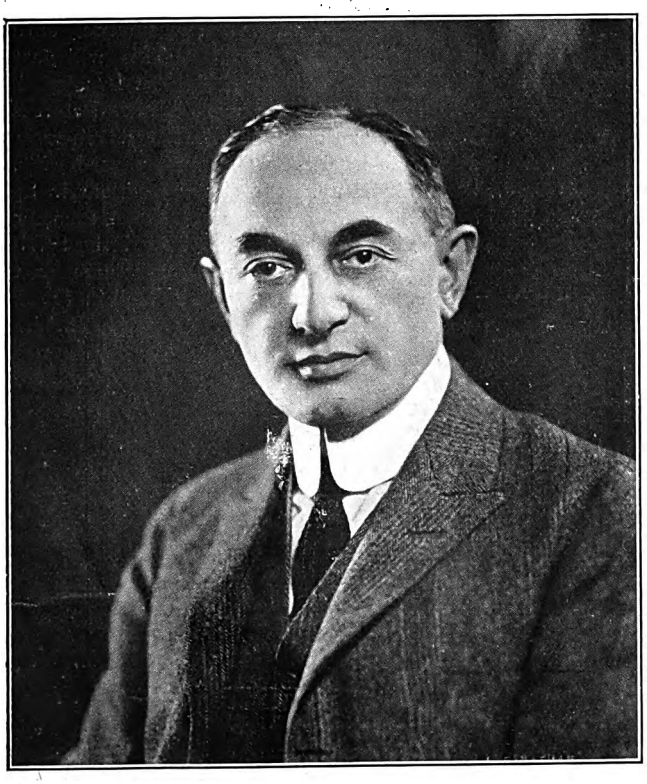
Before he had finished his speech Sir W. Joynson-Hicks rose in his place and said that the Government would accept the amendment. The statement was received with loud cheers.

This amendment corrects the anomaly existing up to the present that if, in a British film made abroad, a single non-British artist were included in the cast, the British nationality of the film was lost, and duty at the rate of 5d. a foot levied on the negative at the port of entry. As the result of the new concession, such films will now only have to pay a duty of one-third of a penny per foot.

Mr. Chuter Ede, M.P., was not so successful in the attempt he made on Tuesday to secure the abolition of import duty upon educational films. Speaking as a schoolmaster Mr. Ede strongly pressed the plea for exemption from taxation of "kinematograph films of a wholly educational character or imported wholly for educational purposes." He described the duties on films of this character as a very harmful tax on the knowledge of the people. It was desirable that the great world should be made a very real thing to the children in the schools, especially in isolated areas, and the only way to deal with that problem under modern conditions was to bring the kinema into the schools. Wherever this had been tried under a judicious teacher, history and geography and the great world around them had been made very real things to the children. If the cost of the films were reduced, the use of the kinema in schools would be very considerably extended.

Opposition to the amendment came chiefly from Sir H. Craik (Scottish Universities), who could see no educational value in the film. The amendment was resisted by the Government on the ground that it was unworkable as it would impose upon the customs the task of deciding whether a film should be exempt or not, and upon a division the amendment was lost by 156 to 247. Majority against 91.

VISITING ENGLAND.



E. E. Shauer, Assistant Treasurer and Director of the Foreign Department of the Famous Players-Lasky Corporation, accompanied by Mrs. Shauer, is expected in London this week.

WHERE CHAPLIN GRADUATED.

ANOTHER "landmark" of picture-making in Los Angeles is passing. Real estate is becoming too valuable and the large acreage held by Mack Sennett and for a decade and more dedicated to the making of Sennett comedies, is being sold and will be subdivided into residential lots.

It was on this Sennett studio property of about thirty acres that Charlie Chaplin first came into picture prominence, that Ben Turpin made himself a cross-eyed hero, that the "Keystone Cops" immortalised themselves, and that Mabel Normand graduated into the ranks of the screen's brightest stars. Here, too, Marie Prevost began as a Sennett bathing beauty. So did Phyllis Haver, Gloria Swanson, Katherine McGuire, and ever so many more bright lights of the picture world.

STRIKE OF DUBLIN EMPLOYEES SETTLED.

THE strike which recently occurred among the employees of the various entertainment houses in Dublin has now been settled, and all the halls are again open for business. After a week without entertainment, the public are responding in large numbers, and business has been remarkably good. The inconvenience caused to film renters by the houses being closed, and thereby throwing the order of delivery a week out, is being very satisfactorily dealt with, and it is expected that matters will be so arranged that in another week's time all the trouble will have been overcome.

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No. 1 "DON QUIXOTE"

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Summer Problems in America.

"Passive Resignation" to the Weather.

WITH another summer at hand, and another summer's problems to be solved, it is not without interest to exhibitor and renter to note the attitude of those engaged in the industry in the United States with regard to the same problems, as set forth in a report of a survey of conditions and a forecast of warm weather business prospects conducted by Associated First National Inc. just to hand from Mr. Ralph J. Pugh, managing director of A.F.N., Ltd.

While both the British distributor and his American confrère have to contend against daylight saving, the former suffers extra damage by a long twilight, a condition which does not prevail on the other side. But, on the other hand, the British showman is not called upon to contend with the terrific extremes of heat which prevail on the American continent.

Both countries had had the advantage, from a kinema point of view, of a late spring, which fact, no doubt, has created a certain additional factor of optimism. An outstanding feature of the report lies in the general opinion, in many cases backed up by the positive statement of exhibitors, that fewer theatres will close and more theatres operate on regular full time per cent. this summer than last.

The "Summer" Picture

A feature question in the survey was "What kind of picture is the best for summer?" The replies indicate that there is no particular kind of "summer" picture. The type of production most in demand for hot weather bookings varies considerably with the locality. Some exhibitors report a leaning towards North-West stories and outdoor drama. Others hold that comedy dramas are the most popular, and still others that straight dramatic entertainment is best. In short, the criterion is entertainment and not the predominance of a certain scenic background or specified theme. Local prejudices for or against a particular type of screen entertainment apparently do not change with the arrival of the summer months.

Seeing it Through.

Many exhibitors have resorted to a policy of "seeing it through," content with breaking even during the summer months. It is noticeable, however that a spirit of passive resignation rather than active opposition to a summer slump characterises many showmen. While exchangemen report many bookings for the big First National releases, a tendency to book reissues and third rate pictures for summer showings is also noted. However, some territories report small town exhibitors combating a summer slump with "big time" productions and aggressive exploitation. Some of the Northern exchanges report a big summer ahead with bookings double that of last summer and of the year before, and here it is estimated that fully 80 per cent. more theatres will be open during the coming months than were open during July and August, 1922.

"The After Dinner Spin."

A factor against increased attendance, which is reported as growing more serious every year, is the habit of after dinner automobile riding. This lack of attendance at city kinemas is, however, reported balanced by the influx to airdomes and summer resort theatres in the same territory. In the middle west a great many sections have enjoyed a late spring, which has proved a boon for exhibitors, many of whom have reported an unusually prosperous month of May. In agricultural districts that habit of working in the fields until nine or after at night, and the consequent fewer trips to town by farmers, is adversely affecting summer attendance.

THE LONDON C. E. A.

A MEETING of the Executive Committee of the London and Home Counties Branch of the C.E.A. was held at Broadmead House on Wednesday, June 27. The minutes of the previous meeting (May 30) were read, confirmed and signed by the chairman, and arising out of same the secretary read a letter of thanks from Mr. Ralph Davis for the good wishes of the members during his recent illness; also a letter of thanks from Mr. Basil Davis for the presentation of a mahogany gramophone on the occasion of his wedding, subscribed for by the members of the Executive Committee.

A letter was read from the general secretary adverting to road transport and drawing attention to the necessity of any agreement with a carrier containing a clause whereby the carrier is required to insure films against any losses arising from fire or theft or loss while in possession of the carrier, which the secretary was instructed to forward to all members for their information.

Camp Kinemas.

Correspondence was read in which it was clearly shown that a Camp Cinema were booking films and barring the local legitimate exhibitors, which was unfair Government trading. Discussion ensued upon this matter, several members speaking very strongly against the menace of the Camp Cinema in general, and the following resolution was unanimously passed:

"That this Branch urgently requests the General Council to once again take up the menace of the Camp Cinema, and that the earliest opportunity be taken for a question on this matter to be asked in the House of Commons."

Collections for the Blind.

A long discussion took place upon a request from the Greater London Fund for the Blind for the setting apart of a day for the taking of collections in kinemas, and members urged that this charity specially applied to the kinema in view of the fact that sightless people were unfortunately debarred from enjoying the performance. It was eventually agreed that the members be recommended to allow the taking of collections, addresses by speakers, etc., on a day specially selected, provided always that it be left to the individual discretion of each exhibitor as to the method of assistance, and a small committee was delegated to carry these arrangements into effect.

Question of Release Dates.

The question of the publishing of a date of release by renters for each film, which would be definite, was deferred until the next meeting, when it was hoped that some tangible proposals would be brought forward. In this connection the secretary pointed out that the question of release date was specially catered for in the "Fair Clauses Contract of the C.E.A.," which the renters could not see their way to adopt.

Upon a proposal that the renters be approached to alter the release day of films from Monday to Sunday, it was agreed that this be an item for the next General Meeting of members.

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FILMING "THE BELOVED VAGABOND."

On location in Brittany where exterior scenes of "The Beloved Vagabond" are being made: Richard Garrick, Carlyle Blackwell, Albert Chase, Madge Stuart, Ralph Wells and Lester Lindsay, while a native Breton dog who interprets the rôle of Narcisse is seen at the front.

THE Gaumont Company, Ltd., have sprung another surprise on the trade this week by announcing the new series of two-reel Hollywood Comedies, which are said to be the last word in feature comedies production. The comedies are mostly clever farces and burlesques with broad but clever humour that will make them suitable for all classes of audiences, and the appearances as stars of such popular comedy favourites as Bobby Vernon, Noel Burns, Dorothy Devore and Jimmy Adams, is a guarantee of the entertainment value to be expected of the comedies. There are eight subjects in the first set, which will be released at the rate of one a fortnight, commencing November 26. A selection of this series will be trade shown at the West End Cinema next Monday, July 9, at 11 o'clock.

A New Booklet from First National.

We have received from the Publicity Department of Associated First National Pictures, Ltd., a particularly useful and informative booklet on forthcoming productions.

Strong and forcefully written and containing much useful information and assistance for exhibitors, it should prove a great boon to its readers.

SCENE FROM "LOVES OF THE MIGHTY."

Round the L

Activities and Projects

We understand that a copy is to be mailed to every showman within the course of a few days, and can heartily recommend its perusal. The many useful suggestions have been got together in a particularly attractive style, both design, lay-out and colour effect being particularly tasteful.

Owen Nares' New Part.

For "Young Lochinvar," the Stoll Picture production Will P. Kellino is now hard at work upon, an experienced cast has been engaged. Having thrown off the gorgeous gowns worn by him as Prince Zahirudin in "The Indian Love Lyrics," Owen Nares has donned the garb of a bonny young Scottish chieftain, to play the title rôle in this new film. Clean shaven and with wavy locks peering from under his tam-o'-shanter, Owen Nares looks the part to the life. Other members of the company are: Helen, Gladys Jennings; Musgrave, Dick Webb; Cecilia, Dorothy Harris; Aleck, Charles Barrett; Johnstone, Cecil Morton Yorke; Graeme, Nelson Ramsey; Mrs. Graeme, Annie Esmond; Jamie, Lionel Braham; Brookie, Bertie Wright.

A New George Clark Picture.

We are advised by Mr. Osborne, of George Clark Pictures, that "Conscripts of Misfortune," which Martin Thornton has been making at the firm's studios at Beaconsfield, has now been completed, assembled and titled, and will very shortly be shown to the trade. We understand that production on a new film is to be started immediately Mr. Thornton has completed casting. The new film, which will be a picturisation of Ben Bolt's novel, "Diana of the Islands," is said to contain a very absorbing story which will lose none of its interest in its screen adaptation.

Home?—or Business.

"What Wives Want" is the title of a coming Universal picture built round life as it is without straining the imagination. It is a story that is being lived in thousands of homes—the story of the married couple who are on the brink of trouble because of the husband's close attention to business, an attention that causes the wife to feel that affection has turned to neglect. It is said that the picture offers a contrast between American and English domestic life. Visitors to America marvel at the pace at which Americans live. It is said that Americans have no time for the finer things of life, and the remark is not unmerited. The sum total, however, is that English home life is the real thing, and business is merely incidental and not an obsession.

The Great Jess Willard Fight.

European Motion Picture Company, Ltd., have just received the first print of what proved to be one of the most sensational fights in the history of pugilism. This historic encounter took place at the New York Stadium on May 12, and the principals engaged were Jess Willard, the famous World Champion (who it was thought had retired), who came to face Ffloyd Johnson, the 23-year-old Iowa lad, in an encounter which presented 11 rounds of some of the fiercest and gamest fighting that has ever been chronicled in the annals of the ring. It was staged at the New York Stadium before a record assembly of 65,000 people. The combat is rendered doubly interesting by the

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ondon Trade.

of the Renting Houses.

inclusion of several unique "Speedograph" records which reveal the secrets of Jess Willard's special style. In addition to the Jess Williard versus Ffloyd Johnson Fight, this film also contains a pictorial record of another contest fought at the same place—the contest between Firpo, the Argentine giant, and Jack McAuliffe, the Detroit champion, in a bout that lasted only three rounds. So fast was the pace, and so fierce the fighting, which eventuated in the victory of Firpo, that he has been nicknamed "the wild bull of the Pampas." Firpo, as a result, is the logical claimant in contesting with Jack Dempsey for the World Championship. European Motion Picture Company, Ltd., hope shortly to announce a trade show of this sensational fighting film.

New Penrhyn Stanlaws Paramount Production.

In "Singed Wings," a Penrhyn Stanlaws Paramount production, which will be trade shown by Famous-Lasky on Tuesday, July 10, at the New Gallery Kinema, at 11 a.m., Bebe Daniels portrays the rôle of Bonita, the last of a once proud and wealthy Spanish family. The wealth has gone and Bonita is forced to dance in a water-front café of San Francisco to earn money to support herself and her aged grandfather. Her dance is called "The Moth Dance," and for this Miss Daniels wears a most striking costume, giving the effect of a huge and marvellously beautiful moth. Two exceptionally dramatic incidents in the picture, which is said to be a very arresting one throughout, are the dance which the heroine is forced by a half-crazed clown to give at the point of his gun, and a thrilling fight between Conrad Nagel (who is featured with Bebe Daniels) and Adolphe Menjou. Ernest Torrence, who is already noted for his fine screen performances, makes his debut as a Paramount player in this picture, in the rôle of the clown. "Singed Wings" is adapted from the story by Katherine Newlin Burt.

"It Pays to Advertise."

There ought to be a big rush to see how well Bryant Washburn points the moral in the new Realart picture, "It Pays to Advertise," which the Gaumont Company, Ltd., will trade show at the West End Cinema on July 16. "It Pays to Advertise" is an effective screen version of a farce written by Roi Cooper Megrue and Walter Hackett, which made a big hit and played for over a year as a Broadway stage attraction. It is an hilarious tale of a smart idea in advertisement which fetched a fortune in a fortnight, and it is punctuated throughout with funny situations and witticisms, all contributing to the general jollity of the picture, and each getting its individual laugh. Bryant Washburn is supported by Walter Hiers and Louis Wilson, and it is claimed to be essentially a picture to add lightness and brightness to a program.

"Temptation."

"Temptation" is the first of Western Import's new big film program, and they will trade show it at the London Pavilion on July 13 at 3 p.m. It has a somewhat original beginning, for a cynic bets with a friend who holds chivalrous views towards women, and the cynic loses. (It may be said *en passant* that he wasn't a cynic at heart.) "Temptation" is said to grip the spectator through the whole of its seven reels. Clever character analysis will also be found, while in the way of thrills a motor-car is actually seen to leap across a broken bridge. Equalling some of the most gorgeous scenes ever screened is a wonderful shower of gold which increases before the astonished spectator's eyes. A brilliant cast includes Eva Novak, Bryant Washburn, June Elvidge, Phillips Smalley and Vernon Steele.

AN ORIENTAL STUDIO SCENE.

An interesting supper party which took place in Warner Brothers' studio during the production of "Main Street" which F.B.O. are distributing.

"The Audacious Mr. Squire."

Mr. Edward Godal has just successfully completed the new B. & C. production, "The Audacious Mr. Squire." It has been described as a "non-stop" film in more senses than one, for, from the beginning of reel one to the end of reel five, the action is absolutely continuous. There are no explanatory titles, and the whole film has been produced without a single "iris" or "fade." The physical stunts of Mr. Jack Buchanan in the title rôle and Mr. Sydney Paxton are said to be really marvellous and quite unfaked, while Valia's acting is beautiful and thrilling. The film will be released in ample time for the All-British Film Week.

SCENE FROM "SINGED WINGS."

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UNIVERSAL JEWEL SUPER-PRODUCTIONS:

NOW READY	THE FLIRT	All Star Cast.
	THE KENTUCKY DERBY	Reginald Denny.
	THAT LASS O' LOWRIE'S	Priscilla Dean.
	DRIVEN	All Star Cast.
	THE ABYSMAL BRUTE	Reginald Denny.
	HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA.	
COMING	BAVU	Wallace Beery and All Star Cast.
	TRIFLING WITH HONOUR	All Star Cast.
	THE SHOCK	Lon Chaney and Virginia Valli.
	MERRY-GO-ROUND	A Stupendous Production.
	A LADY OF QUALITY	A Hobart Henley Production.
	A CHAPTER IN HER LIFE	A Lois Weber Production.
	THE ACQUITTAL	Claire Windsor and Norman Kerry.
	DRIFTING	Priscilla Dean.
	UP THE LADDER	A Harry Pollard Production.

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UNIVERSAL JEWEL SERIES:

NOW READY	THE LEATHER PUSHERS 1st Series	Reginald Denny	6 Rounds (2 reels each)
	THE NEW LEATHER PUSHERS 2nd Series	Reginald Denny	6 Rounds (2 reels each)
COMING	THE NEW LEATHER PUSHERS 3rd Series—Edition de Luxe.	Reginald Denny	6 Rounds (2 reels each)

UNIVERSAL ATTRACTIONS:

	Production.	Star.
READY	THE GIRL WHO RAN WILD	Gladys Walton.
	FALSE PLAY	Hoot Gibson.
	FORSAKING ALL OTHERS	Colleen Moore and Cullen Landis.
COMING	ONE WONDERFUL NIGHT	Herbert Rawlinson
	A DANGEROUS GAME	Gladys Walton.
	THE FLAMING HOUR	Frank Mayo.
	KINDLED COURAGE	Ed. (Hoot) Gibson.
	BROAD DAYLIGHT	Jack Mulhall.
	ANOTHER MAN'S SHOES	Herbert Rawlinson.
	WOLF LAW	Frank Mayo.
	THE JILT	All Star Cast.
	THE SCARLET CAR	Herbert Rawlinson
	RIDIN' WILD	Ed. (Hoot) Gibson
	THE ALTAR STAIRS	Frank Mayo.
	THE GHOST PATROL	Ralph Graves and Bessie Love.
	THE POWER OF A LIE	All Star Cast.
	THE FIRST DEGREE	Frank Mayo.
	THE LOVE LETTER	Gladys Walton.
	THE GENTLEMAN FROM AMERICA	Ed. (Hoot) Gibson
	THE PRISONER	Herbert Rawlinson
	THE BOLTED DOOR	Frank Mayo.
	GOSSIP	Gladys Walton.
	THE MIDNIGHT GUEST	All Star Cast.
	SINGLE-HANDED	Ed. (Hoot) Gibson
	THE TOWN SCANDAL	Gladys Walton.
	NOBODY'S BRIDE	Herbert Rawlinson
	TRIMMED IN SCARLET	Roy Stewart.
	DEAD GAME	Ed. (Hoot) Gibson

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	Perils of the Yukon	,,	William Desmond	15 Episodes
	In the Days of Buffalo Bill	,,	Art Acord	18 Episodes
COMING	The Radio King	,,	Roy Stewart	10 Episodes
	Around the World in 18 Days ...	,,	William Desmond	12 Episodes
	Wolves of Society	,,	Jack Mulhall	10 Episodes
	The Oregon Trail	,,	Art Acord	15 Episodes
	The Phantom Fortune	,,	William Desmond	12 Episodes
	The Eagle's Talons ... Starring Fred Thomson (World's Champion Athlete) Ann Little (Screen Stunt Champion). Al Wilson (World's Champion Stunt Flier)			15 Episodes

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4. Carmen Jr.
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4. So Long, Buddy.
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Young Ideas.
House of a Thousand Trembles.
A Bully Pair.
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Pirates of the Deep.
The Law of the Sea.
Siege of the Lancashire Queen.
Dangerous Waters.
Yellow Handkerchief.
Wolves of the Waterfront.

LUMBERJACK STORIES.
Featuring ROY STEWART.
Two Reels Each.

READY
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Blue Blood and Red.
Rustlers of the Redwood.
Timberland Treachery.
Kings of the Forest.
The Doomed Sentinel.
Hearts of Oak.
Knights of the Timber.

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Trade Movements in the Midlands.

Seeking Municipal Honours—A Birmingham Presentation—Trade Golf Tournament—A Kilner Staff Change—Victory Motion's New Premises.

By our Birmingham Correspondent.

HIS opponent at the last November elections having been elevated to the aldermanic bench, Mr. Edward Hewitson, the well-known Smethwick exhibitor, is again seeking municipal honours in that Borough. He has again been nominated as the Unionist candidate. Mr. G. F. Bells, the Labour man who defeated him so narrowly last year, gained much support from his many years' service on the Town Council, so that this time Mr. Hewitson will not be faced with so formidable an opponent. Associated with the social life of the Borough for over a quarter of a century, he has proved a true friend of the working classes by his generous assistance during periods of distress. Vice-chairman of the Birmingham C.E.A. for the past two years, he has been one of the delegates to the General Council, and is assured of the whole-hearted support of the local exhibitors.

A Birmingham Presentation.

Mr. Wilmot Carlton was not allowed to leave Birmingham without the orchestra and staff of New Street Picture House showing their appreciation of him. On their behalf Mr. Jack Samuels, musical director, handed to Mr. Carlton a handsome gold cigarette case, as recorded in these notes a few weeks ago. Mr. Carlton has been appointed manager of the new Scala at Evesham, the centre of the famous Worcestershire fruit and vegetable district. The Scala is not quite completed, but every effort is being made to open this up-to-date kinema on August Bank Holiday. It provides seating accommodation for approximately 900 people. Evesham has a population of about 10,000, but with the surrounding villages the Scala can draw upon at least double that population. Its only opposition is a small hall which in the past has proved a successful concern.

New P.C.T. Manager.

Mr. Carlton's successor at the Birmingham P.C.T. house is Mr. St. Claire-Stockwell, who, it is understood, came from La Scala, Glasgow. On Tuesday last Miss Margaret Leahy made a personal appearance at this hall. She was received at the station by Mr. Lewin P. Samuels, chairman of the Birmingham C.E.A., Mr. Lundy (P.C.T. circuit manager), Mr. G. Maizels (F.B.O.), and others.

A Golf Tournament.

The golfing members of the Midland trade have decided to hold a tournament in aid of the Trade Benevolent Fund. The committee organising this event consists of Messrs. G. F. McDonald, L. P. Samuels, B. Cresswell, A. W. Smith, L. Marriott, and C. Williams (hon. treasurer). The tournament has been fixed for Wednesday, July 18, and the Halesowen Club have granted the trade the use of their delightful course on the southern border of the city. It is easy of access, being on the route of the Quinton, Stourbridge and Kidderminster motor busses. Renters and exhibitors are being asked for contributions towards a prize fund, and the entrance fee has been fixed at 10s. 6d. All interested should communicate with Mr. Charles Williams at the Futurist Theatre, Birmingham.

Medicos' Appreciation.

In their annual reports the medical superintendents of Birmingham's mental hospitals speak highly of the value of the film to such institutions. The superintendent at Winson Green records his appreciation of the services of Councillor G. F. McDonald in arranging fortnightly exhibitions while the superintendent of Rubery and Hollymoor Hospitals thanks both Mr. and Mrs. McDonald for the keen interest and advice given in regard to kinema shows there.

A Kilner Staff Change.

Last week end Mr. D. M. Robertson, of Kilner's Exclusives, lost a valuable member of his staff in Miss Hickman, who sailed for far-away California. For several years past she has had charge of the indoor staff, for she served Famous Films in the days when Mr. E. Wheeler was Midland manager. Prior to that she was a member of the clerical staff of Pathé Frères, Birmingham. Well known to exhibitors and renters alike, she carries on her voyage the best wishes of all. She is succeeded by Mr. F. E. Williams, who is the son of Mr. Frank Williams, of Cannock, and a nephew of the popular general manager of the Birmingham Futurist, Mr. Charles Williams. By the way, Mr. Robertson has been successful in booking his latest feature, "The Madonna in Chains," to every exhibitor who attended the trade show.

Victory's New Premises.

Full particulars of the new premises secured by Victory Motion Pictures are now available. On Monday next (July 9) Mr. E. H. Jacoby and his staff will be found in a most convenient suite of rooms at the corner of John Bright Street and Severn Street and immediately opposite the Futurist. In addition to suitable rooms for the directors and Mr. P. C. Balcon (general manager) there are offices for the indoor and outdoor staffs, together with a dispatch and examination department. To-morrow (Sunday) evening the Harold Lloyd feature, "Safety Last," will await exhibitors at New Street Picture House.

A Special Presentation.

Mr. Moryd Sheridan, of the International Cinematograph Corporation, is arranging a special presentation of Cherry Kearton's "Wild Life Across the World" series. This consists of twelve two-reelers and is for immediate release. Mr. Sheridan expects Mr. Kearton to attend the Scala Theatre trade show to-morrow (Sunday) evening, when the song, "The Call of the Wild," will be sung by Mr. James Howell.

Briefs of Interest.

The Birmingham Kinema Club and Exchange have secured a new home at 78, Hill Street, where three well-appointed rooms are now available for members.

The P.C.T. have let the suite of rooms on the top floor of New Street Picture House, Birmingham, to the British Broadcasting Co. for a new central studio.

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TRADE SHOWS:

LIVERPOOL	Scala Theatre	July 10th at 11.15 a.m.
LEEDS	Kinema Exchange	July 11th at 11 a.m.
MANCHESTER	Deansgate Picture House	July 13th at 11.15 a.m.
CARDIFF	Kinema Club	July 17th at 12.15 a.m.
BIRMINGHAM	Scala Theatre	July 18th at 11.15 a.m.
NEWCASTLE	New Pavilion Theatre	July 20th at 11.15 a.m.
GLASGOW	Picture Theatre	July 24th at 11 a.m.
GLASGOW	Private Theatre	July 24th at 2.30 p.m.
EDINBURGH	Picture House, St. Andrew's Square	July 25th at 11 a.m.

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FIRST NATIONAL TRADE SHOWS

STARRING

KATHERINE MACDONALD

BIRMINGHAM: Own Theatre, 1-5, Hill St., Friday, July 6th, at 11 a.m. and 3 p.m. Sunday, July 8th, at 7 p.m.

LIVERPOOL: Futurist, Thursday, July 12th, at 11 a.m.

CARDIFF: Cinema Exchange, Tuesday, July 31st, at 12-15 p.m.

GLASGOW: Own Theatre, Friday, July 27th, at 11 a.m. and 2-30 p.m.

LEEDS: Kinema Exchange, Friday, July 20th, at 2 15 p.m.

MANCHESTER: Theatre Royal, Tuesday, July 10th, at 11 a.m.

LONDON: Own Theatre, Tuesday, July 10th, at 11 a.m. and 2-30 p.m. Wednesday, July 11th, at 2-30 p.m.

LIVERPOOL: Futurist, Thursday, July 19th, at 11 a.m.

CARDIFF: Cinema Exchange, Tuesday, August 7th, at 12-15 p.m.

BIRMINGHAM: Own Theatre, 1-5, Hill St., Friday, July 13th, at 11 a.m. and 3 p.m. Sunday, July 15th, at 7 p.m.

GLASGOW: Own Theatre, 10, Bothwell St., Friday, August 3rd, at 11 a.m. and 2-30 p.m.

LEEDS: Kinema Exchange, Friday, July 27th, at 2-15 p.m.

MANCHESTER: Theatre Royal, Tuesday, July 17th, at 11 a.m.

LONDON: Own Theatre, Tuesday, July 17th, at 11 a.m. and 2-30 p.m. Wednesday, July 18th, at 2-30.

LIVERPOOL: Futurist, Thursday, July 26th, at 11 a.m.

CARDIFF: Cinema Exchange, Tuesday, August 14th, at 12-15 p.m.

BIRMINGHAM: Own Theatre, 1-5, Hill St., Friday, July 20th, at 11 a.m. and 3 p.m. Sunday, July 22nd, at 7 p.m.

GLASGOW: Own Theatre, 10, Bothwell St., Friday, August 10th, at 11 a.m.

LEEDS: Kinema Exchange, Friday, August 3rd, at 11-40 a.m.

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A FASCINATING star with Nigel Barrie, Charles Clary, Chet Withey and Charles Logue. Here's a big combination of talent and beauty, a successful director, a clever author, and an exceptional cast. There's action, too, and a deep mystery which will keep any audience guessing right up to the last minute. "HEROES AND HUSBANDS" is a story of heart-dealers and heart-stealers, to which add a pay-box title and big exploitation angles.

"REFUGE"

A Woman's wits matched against the cunning of an Empire, with a throne and love the high stakes in the daring game. That's the theme of this virile drama set in the picturesque background of towering castles and gorgeous palaces in a mythical kingdom. Rapid action, duels, intrigue and romance—are all skilfully interwoven in "REFUGE," the greatest story Louis Zellner has given to the screen.

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The First Educa

Novel Machines for use in

THAT the film is taking its place in the best type of school equipment was seen this week at the Central Hall, Westminster, where, in connection with the Imperial Education Conference, an exhibition of projectors and other machines suitable for use in schools, colleges and lecture halls was held. The exhibition during the week, and the film demonstrations which took place on Thursday afternoon and evening, were organised and arranged by the Kinema Committee of the Imperial Educational Conference, of which Mr. F. Norman-Wright was chairman and Mr. Low Warren secretary, and the exhibition was held under the auspices of the Board of Education. The greatest praise is due to Mr. Norman-Wright as chairman of the Kinema Committee and to Mr. Low Warren for the hard work that they put in to make this exhibition the success that it undoubtedly has been. At the demonstrations which were held on Thursday, Lord Gorell presided, and spoke of the influence of the film in education, and the delegates to the Imperial Conference were subsequently entertained to dinner at the Hotel Metropole by Mr. F. Norman-Wright, at which a distinguished gathering was present. A full report of the speeches will appear in next week's issue of the FILM RENTER.

As a whole day was given up to the consideration of the place of the kinema in education, this exhibition was most timely, and those attending the Conference from all parts of the Empire had the various points of the machines explained to them by representatives of the firms exhibiting.

Simplicity of handling was the great end aimed at in most of this apparatus, and it was surprising to see the results achieved—results that not only made it easy for a lecturer to hold a picture while lecturing, but which made the machine fool-proof as well as fire-proof. Portable projectors were also a feature of the exhibits, and there is no doubt that this development will be found of great benefit in many large educational institutions. Most of the machines were designed to allow of stops being made in order that the lecturer might hold a particular picture on the screen or by a swing-over of the lantern exhibit a slide for a time, afterwards continuing with the screening of the film.

School and University Films Exhibit.

Some of the most interesting machines designed solely for school and lecture work were to be found upon the stand of School and University Films, Ltd. Brief descriptions of these machines and their particular advantages are given herewith.

Mundial Machine.

Totally enclosed dust-proof machine, self lubricating. Lever-controlled stopping device, enabling stationary picture to be screened during showing of the film. Second lever allows slow motion effect to be obtained. Latest combined drum shutter and fan creating strong draught through air-cooling system, keeping film perfectly cool. Universal motor and starter or hand-drive complete with stand. No film exposed. Totally enclosed light. A sump system of oiling is an interesting feature here.

N.A.U. Machine.

Portable machine for table use. Fitted with motor on adjustable table with universal starter. Mica automatic safety shutter for stationary pictures. Lamphouse compact, specially built for cooling; easily swings into position for pictures or slides. Volt meter and switch complete, mounted on hard wood base; invisible wired; can be hand driven. Fire-proof film boxes with channels. Totally enclosed light.

Universum.

Fitted with latest instantaneous electrical device for stationary pictures; copper gauze heat-retaining automatic shutter; latest automatic collapsible front shutter, eliminating shutter obstruction. Universal motor and starter, sliding resistance for lamp, press button stop (length of wire unlimited); all fitted on board bolted to stand. Lamphouse will take any lamp. Complete attachment for slides. An ingenious fitting for absorbing the shock of a sudden stop is a noteworthy feature of this machine, and an insulated segment ensures the stopping of the film at the right moment, being timed with the intermittent movement.

Small Kine Machine.

Light-weight portable machine with folding top and bottom arms sliding in case for carrying. No dismantling. Fitted with universal motor and starter; press button for stationary pictures; collapsible two-bladed front shutter. Can be hand driven; film rewinding attachment. Fixed optical centre with shutter synchronising with intermittent movement. Easily and quickly fitted up. Totally enclosed light. A most convenient portable machine.

Landlicht Oden.

Following are brief outlines of strong features of this remarkable machine; mechanism with safety shutter and kinema-lens focusing jacket; spool-winder and rewinder arrangement; lamphouse with safety shutter, slide and asbestos cover; triple-condenser; two fire-proof spool boxes; one split and two spoked film spools; one switchboard. This is an instrument of the utmost precision constructed of the finest material throughout and built for hard and continuous wear. Quick-running spindles are of the finest steel to resist wear and tear of roughest usage. Running for many years with no upkeep cost, it is fool-proof and is a fine projector for every purpose.

A Projector for Use in the Home.

This is the very latest model recently produced by Landlicht specially for this purpose. It is an absolutely fire-proof machine. It does not pack up into the extremely small compass of the small kine machine above-mentioned, and the spools not being side by side, it takes rather more space than that machine when in operation.

Landlicht IV.

A Special Classroom Projector. This small kinema apparatus is driven by a motor, supplied either for continuous (direct) or alternating current of either 110 or 220 volts or as universal motor. As the source of lighting is a half-watt lamp, the apparatus can be connected up to any lighting installation by means of a two-pin wall plug. Landlicht IV. is supplied with a stopping arrangement acting electrically upon the pressure of a button, with two film-spools holding 1,200 feet of ordinary size films and with an adjusting gear of a full picture length range for placing the pictures correctly on the screen.

A Special Lecture Hall Machine.

Is on the same quality and build and on similar lines to above, but slightly smaller, for use in lecture halls, very large classrooms, small kinema theatres, etc. Instant stopping and starting apparatus with flexible lead and press button, fitted as standard to this model. Lamps, special metallic filament; arc or special non-electric. Of these machines the small Kine machine and the Landlicht IV. can be enclosed in cases specially made for them.

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tional Exhibition

School and Lecture Hall.

Another most ingenious machine was also on view at this stand, consisting of a film camera and projector in one, operated in projection by hand. By a simple method negative film can be inserted in this machine for the "shooting" of any scene, and when the necessary processes have been carried out the same machine will project the picture.

Kamm's Drum Shutter Projector.

The firm of L. Kamm are manufacturing two types of machines, the ordinary professional type and the educational type, both of which embody many improvements, such as accessibility of the mechanism details and, above all, steadiness of picture.

The educational type is specially designed to be operated by those who are not fully conversant with the working of mechanism of a delicate nature. This machine enables the operator by pressing a lever to stop the feeding mechanism of a film, thus keeping the film stationary, and the picture can be displayed upon the screen without motion, as with an ordinary lantern slide. The stopping mechanism is released by means of the lever, and the film proceeds until it is required to stop again. The machine is absolutely fire-proof by means of a device which is universally patented.

The machine is made entirely of aluminium so as to reduce the weight without introducing flimsiness. It stands solid on its base, and yet, by simply loosening a screw and nut, it can be brought into position upon the screen without the aid of tools or manual labour.

The apparatus is equipped with a reflecting mirror arc lamp of the searchlight type, and the feeding mechanism is horizontally placed so that the optical axis is practically stationary. The adjustment is effected by means of two screws on the mirror, or by the arc lamp, which has only one handle to be turned, giving all the necessary adjustments for either carbon. The rack and pinion has been entirely discarded, and no wedging or wear can be introduced; in fact, the mechanism is both unique and simple, and is covered by patents. As the lamp can be used with only five amperes, it is applicable for use on the ordinary house installation without alteration.

Projectors for Microscopic Work.

The exhibit of Messrs. Duke and Neddermayer included some most interesting machines, one—the Universal School Projector—having some very useful features. In addition to the usual fittings, this projector has special fittings for solid and microscopic projection. The film can be stopped without risk of damage, and by a mirror attachment the image of a solid object can be thrown upon the screen or a slide of a microscopic object magnified to large proportions can also be projected. This has been designed for all possible educational purposes: motion projection, lantern slide attachment (British or American standard), Dioscopic projection or Micro projection, Epediascopic attachment and solid projection. For Micro projection, the special fitting supplied gives three lens of 1 9/16 in., 13/16 in., and ¼ in. respective focus, arranged on revolving platform and fitted with dissolver. Condenser 8½ in., spool boxes 1,200 feet capacity, folding shutter closing automatically when not in use. The whole fitted on long and rigid bench with shelf below. Reversing mirror for vertical projection.

Magister 2.

This has been specially designed for educational work. It can be operated by anyone, and does not need any technical or expert knowledge. Specially suitable for demonstration and lecture purposes, the cold light fitted, together with patent self-collapsible shutter which enables the film to be stopped at any point, allowing the picture to remain stationary on the screen for upwards of twenty minutes without danger of fire. The motor is of the universal type, utilising any voltage and either direct or alternating current. Patent starting and stopping device, an ordinary pear switch allows the motor to be stopped or started at will, one pressure stopping and another restarting the picture at any point. Fitted with complete separate optical system for projecting lecture slides, British or American standard. Passed by authorities as 100 per cent. safety efficiency and therefore permitted without iron room. Lamp and motor can both be fed from ordinary house lighting circuit. Complete with steel pedestal stand.

Professor.

A school projector for motion pictures and also for ordinary slide projection taking British and American standard slides. The mechanism is similar to the Imperator, but of lighter build. Fixed optical axis, Maltese Cross movement, spool boxes to take 1,200 feet, and asbestos lined, separate optical system for slide projection with overhand feed to slide carrier. The arc lamp included takes only six amps. of current. Universal motor for all voltages and currents direct or alternating, fitted with patent starting and stopping device. Complete with stout folding wooden stand with extra locking struts.

The Kinox No. 1

For home and school use, takes standard film. The Kinox 1 is hand driven, light, portable and convenient, but made with the same precision and care as the regular theatre machine. Utmost simplicity of manipulation. The intermittent movement and shutter are totally enclosed, and no moving parts are exposed. The lamp is of the gas-filled type and cannot fire the film. Will fully illuminate a screen 8 feet by 6 feet. The Kinox 1 has claw movement, adjustable gate, best projection and condenser lenses. Only requires plugging to socket or lamp holder. Complete with resistance for 110-220 volts. Spools 650 feet capacity.

The Kinox No. 2.

Fitted with Maltese Cross movement, shutter adjustment, allowing single pictures to be shown at will. All movements totally enclosed. Can be had for hand or electric drive. Electric model fitted with universal motor for all voltages and direct or alternating current, and is complete with resistance ready for attaching to house supply or accumulator. Kinox 2 takes 1,300 feet film.

The Latest Imperator.

In addition to the machines specially designed for educational use, Messrs. Duke and Neddermayer had an exhibition of their latest Imperator machines, of which there are over 10,000 in use. It was impossible not to admire the special features of this machine, which has been introduced for the purpose of reaching maximum efficiency. The bearings to all parts are of hardened steel and phosphor bronze, sprockets of hardened steel giving great ease in running and durability. A great point is the oil-bath lubrication of the Maltese Cross, an inspection gauge facilitating the attendants in keeping the machine in good running order. Feed tubes for lubrication run to all bearings, individual reservoirs supplying these. Fitted with a triple condenser, the new type stands on a tilting table, a new rotary shutter shield being an important feature. A heat shield, fitted

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THE FIRST EDUCATIONAL EXHIBITION.—*Continued.*

with ruby window, completely encloses the light beam. For all currents and voltages.

Ernemann Reflector Arc.

Messrs. Duke and Neddermayer were also showing the Ernemann Reflector Arc, the special advantages of which are: 75 per cent. saving in current consumption, 50 per cent. saving in cost of carbons, achieved without any loss of illuminating power. Owing to the low consumption, the Reflector Arc can, if necessary, be attached to ordinary lighting circuit. Separate adjustment for focusing, tilting and swinging of reflector. Separate adjustments for both carbons. No condensor needed; made with the utmost precision, solidity and finish. The mirror is solid nickelled steel and unbreakable, 8½ in. diameter, carbon life 2½ hours.

Baby Models.

The attraction of Messrs. Pathéscope's exhibit was the Baby Model Pathéscope, which, when folded and closed in its case, occupies not much more room than a press camera. Its weight is only 5 lbs.; its base 4½ in. by 7¾ in., and its height 13 in. The film used for this projector is non-inflammable, and ⅜ of an inch wide; maximum efficient throw 30 ft., giving a picture 6 ft. by 5 ft. The projector is hand-operated and can be connected to any standard lamp-holder and to any voltage, or to a 12-volt battery. The film may be stopped at any time during exhibition for the purpose of closer study of any particular picture. An ingenious nicking of the film enables the sub-titles to be held, and thus saves film.

With this is the Pathéscope Baby Camera, for taking films for use in the Baby Model Pathéscope. The camera measures 4 in. by 3¼ in. by 1½ in., and weighs 1½ lbs. No technical knowledge is required, and the camera may be loaded in daylight. The non-inflammable films supplied can be developed either to direct positive or negative to enable copies to be made.

Larger models of the Pathéscope, with wider films and longer throw, were also on show. The House Model generates its own current for illumination as the film is wound. Weight, 36 lbs. Film can be stopped anywhere and remain projected on the screen. The Classroom Model is for use where electric supply is available, or can be used in conjunction with 12-volt accumulator. Weight, 27 lbs.

The Hall Model has a throw of 80 feet and can be run either on direct or alternating current. The film cannot be stopped on the model, which, however, will fold up into a suit-case for carrying.

Walturdaw's Attractive Model.

Messrs. Walturdaw had several models for educational purposes, and what made these machines so much more valuable is the fact that all parts are of a standard size, enabling spares to be obtained with the maximum facility. The models were as follows:

Walturdaw "Howarth" Educational Model No. 1.

This model is specially designed for travelling, takes standard size films, and can be erected in *five minutes*. The machine is totally enclosed to meet all regulations, being hand driven, but motor can be fitted if required. The illuminant is a half-watt lamp, and works on any lighting circuit. It is perfectly safe and fool-proof. It has a stop attachment and an efficient throw of 30 feet.

Walturdaw "Powers" Educational Model No. 2.

This model is designed for schools, etc., where a machine can be permanently installed. It is fitted with the famous "Power's" mechanism, which is flickerless, thereby removing any danger from eye strain. It takes standard size films and lantern slides. Machine can be driven by hand or motor as required. The illuminant can be either a half-watt lamp or carbon arc. This is also fitted with stop attachment.

Walturdaw "Powers" Educational Model No. 3.

This machine is an entirely new production and is designed to overcome the difficulties of a long throw. It can be worked on alternating or direct current, is fitted with the famous "Power's" mechanism, and is therefore flickerless. The illuminant is a powerful half-watt lamp, which has a special fitting so that lamp can be replaced in a few seconds and be optically correct. This model takes standard size films and lantern slides and is specially recommended for large institutions.

Walturdaw "Educateur" Model No. 4.

This machine is strongly built, and includes mechanism, top and bottom arms, good quality lens, and jacket, lampbox with reflector, 6-volt 2-amp half-watt lamp. The machine is also fitted with driving spindle, for one turn one picture, by turning slowly and using ordinary films practically the same results are obtained as when using the ultra rapid films.

Gaumont's Comprehensrve Exhibit.

Messrs. Gaumont's exhibit was most comprehensive, not only portable and theatre machines being shown, but an excellent and compact transformer working on novel lines. Model "A" Equipment is of a design entirely different from the other exhibits as it is mounted upon a seasoned oak tripod with cast-metal top. Spool boxes are of 1,500 feet capacity, complete with extinguishers, and a well-equipped lantern slide attachment gives opportunity for slide projection.

Model "B" is mounted on an all-metal stand, is similar in many respects to Model "A," and has lantern slide attachment. Model "C" has a special lantern of substantial gauge Russian iron adequately ventilated and arranged for easy cleaning. This is fitted with Gaumont's famous Mirrolite lamp, complete with holders for carbons. This model has no slide attachment similar to the models.

The Oxford Portable.

A most compact projector is the Oxford Portable Projector, which weighs only 24 lbs. and packs into a case. The mechanism is in but two parts and is constructed of cast aluminium, with phosphor-bronze bearings. A brilliant and well-defined picture of 10 feet in width and 7½ feet in height may be produced on a distance of 40 to 45 feet with the standard 4-in. lens supplied with the mechanism. As alternatives, a series of lenses of foci ranging from 2½ in. to 3½ in. may be supplied in order to alter the size of picture on varying throws. It has a mechanically controlled cut-off for lecture use.

The Ross Projector.

The Kinematograph Equipment Company, Ltd., had one important exhibit, viz., the Ross Projector, made by the famous firm of Ross, Ltd., manufacturing opticians, contractors to H.M. Governments, British and Colonial. The complete machine consists of the projector mechanism with spool boxes complete, projection and lantern lenses, the lamphouse with condensor and lantern slide changing device, arc lamp, stand with rising and falling movement, and swivelling motor-bracket complete with driving motor.

The Paper Film Machine.

An exhibit which attracted much attention was that of Kine-Reflex, a machine which does away altogether with the necessity for celluloid film and works with paper film. This invention has already been described at length in the FILM RENTER, and it is gratifying to know that the American rights for this invention have been sold for a quarter of a million dollars. Here the picture is reflected upon the screen instead of being projected in the ordinary way, and several lengths of film were on view which had been through 2,000 runs, and were apparently none the worse for their experience, as there is absolutely no wear either upon the face of the film or upon sprocket holes.

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KINO-APPARATUS

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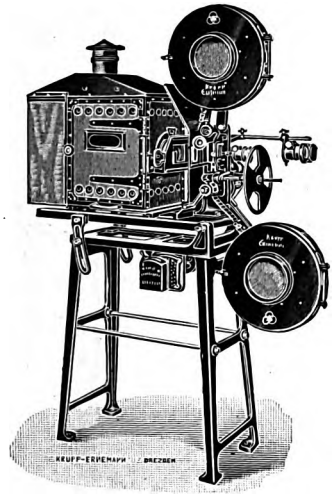

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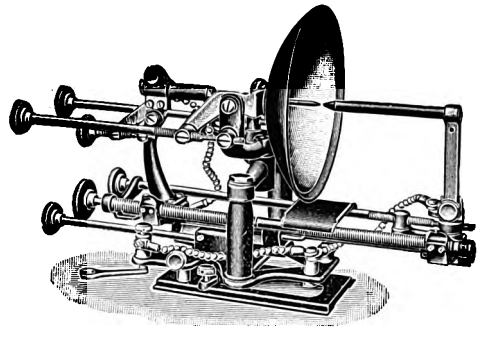

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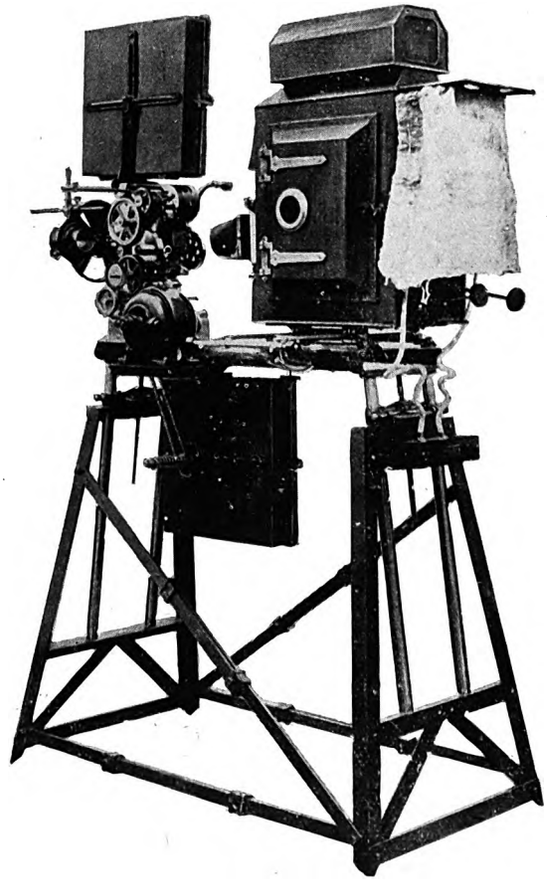

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The suggestions will be adjudicated by the Editors of "The Kinematograph Weekly," "The Film Renter," "The Cinema," "The Bioscope," who have kindly consented to Judge, and Lieut.-col. H. A. Browne, of the Walturdaw Co., Ltd.

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Gigantic U.S. Production Figures.

Negative Costs Up 50 per cent.

IN a current article under the caption of "Gigantic Budget" published in an American trade daily ("Film Daily") over one hundred million dollars is given as the total sum which production costs will reach in the United States for the coming season. With the exception of five companies, of which Associated First National is one, the estimates furnished are authentic, the above-mentioned company including the productions of Joseph M. Schenck, being listed at nine million dollars. The First National figures given as "estimated" are actually three million dollars below what will be spent, according to E. Bruce Johnson, director and foreign manager of Associated First National, Ltd., who has just concluded a two-weeks' visit to the London office. "First National, through its allied independent producers, its own productions, and those of M. Schenck, spend on production for the season 1923-1924 in excess of twelve million dollars, sixty pictures being arranged for at an average cost of 200,000 dollars," states Mr. Johnson.

A Table which Talks.

The figures as contained in the American publication's report, with the firms arranged in alphabetical order, are as follows:

	dollars.
Arrow	1,500,000
Associated Exhibitors	4,000,000
C.B.C.	1,500,000
Cosmopolitan	5,400,000
Educational	1,500,000
Famous Players	11,000,000
First National (including Schenck pro., 3,500,000)	9,000,000
Fox	6,000,000 or more
F.B.O.	3,000,000
Goldwyn	5,500,000 or more
Hodkinson	5,000,000
Lee Bradford Corp.	840,000
Lichtman Corp.	3,500,000
Luxor Pictures	1,200,000
Metro	10,270,000
Pathé	4,000,000
Principal	3,500,000
Selznick	1,950,000
Truart	3,250,000
United Artists	4,000,000
Universal	7,500,000
Vitagraph	3,600,000
Warner Bros.	3,300,000
Total	100,310,000

These data, it is pointed out, include the more important companies only, and do not take in the various state right organisations of lesser standing in the business, and the article goes on to say, "these stupendous figures offer much food for thought, in the opinion of well posted film men, who, realising the average business done year by year, are now busy trying to figure out what profit, if any, will remain in the business when the season is over.

May Mean Increased Rentals.

"It is perhaps significant, therefore, that distributors are talking about increased rentals for autumn product in view of the vast amount of money involved in the fall production line-up."

It will be recalled that in a recent interview here (London) Mr. Bruce Johnson stated that negative costs for the coming year would average some 50 per cent. higher than for the year past. The figures quoted above would seem fully to bear this statement out.

AT WORK ON "DON QUIXOTE."

WORK on "Don Quixote," Cervantes' immortal story, has begun, and George Robey, the new "Sancho Panza," claiming to have read the book and knowing all about it, faced the camera and paid close attention to the quietly-expressed demands of Maurice Elvey.

The first little problem was quickly solved. Sancho Panza, Don Quixote's faithful esquire, accompanies the hero throughout his adventures on a donkey. Five of these nimble steeds were presented for the part. All appeared to be suitable animals, but which to select for the honour was a puzzler until Sancho Panza suggested that the moke that kissed him should be the favoured one.

The theatrical world professed to be amused when George Robey's change of occupation was announced. Robey, without his eyebrows, but with a beard, seemed to be an incongruity. George, however, retains his eyebrows, but after a trial the stubby little beard adopted for and adapted to the character of "Sancho Panza" in "Don Quixote" was sacrificed.

The scenario for "Don Quixote" has been written by Sinclair Hill, and the cast for the film is: Sancho Panza, George Robey; Don Quixote, Jerrold Robertshaw; The Duke, Edward O'Neill; The Duchess, Marie Blanche; Father Parez, Frank Arlton; Carrasco, Bertram Burleigh; Dulcinea, Minnie Leslie; housekeeper, Adeline Hayden Coffin.

A medley at the studios of the Stoll Picture Productions: Jeffrey Bernard, Managing Director, with Owen Nares, who is playing lead in the new Stoll Picture Production, "Young Lochinvar," and Maurice Elvey discussing with George Robey his part of Sancho Panza in "Don Quixote."

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"THE MIRACLE OF TO-MORROW"

Apex Films Second Production.

BEFORE embarking on their production, "The Miracle of To-morrow," the Apex Film Co., Ltd., brought over to England a screen artist, acknowledged the most daring "sensational" actor in Europe, who had been chosen to direct and play the leading part in the film. This enabled him to confer on the many original thrilling incidents it was desired to incorporate, and also to make a direct study of these particular qualities which appeal most strongly to kinema audiences. Perfect collaboration was thus secured, and all the work on the film—covering about a year—proceeded successfully under the immediate direction of the Apex Film Co., Ltd., in accordance with their desires.

This virile and fearless artist has attained a reputation by the seemingly incredible feats he accomplishes when performing his stunts, and the countless dangers to which he incessantly exposes himself, in order to secure absolute realism. Asked to describe how he regarded the dangers attached to his work, he said:

"This appears much easier than it really is, for 'danger' is a comparative term and conveys a different meaning to differently constituted people. It is, therefore, necessary first of all to define what the word *danger* actually signifies to me. To some, a ride in an aeroplane appears a great risk; others would consider a dive into water from a height of ten yards as a merely ordinary gymnastic feat. And both these definitions are correct. To those whose nerves are unstrung, quite simple things seem dangerous, but to those accustomed to sport and risks of every kind, the danger is comparatively small.

"Personally, I look upon every risk I take—that is, in which there is a danger of being killed—as a problem which has to be solved successfully. I, therefore, tackle it systematically, and will not admit that anything which is required to impart absolute realism to a film is impossible of accomplishment. My experience has taught me that in all seemingly dangerous performances, as also in all out-of-the-way occurrences in life, there is always a narrow path between the possible and the impossible. And that it what I set out to find. I am very careful to try to foresee every possible detail which could, in any way, either help or hinder the successful carrying out of my exploits; also I try not to tax my resources beyond their power.

"I do not allow myself to attempt even minor stunts unless I have already practised them and am satisfied that

(*Continued at foot of next column.*)

SCENE FROM "THE MIRACLE OF TO-MORROW."

I can accomplish them. Fortunately, nature has endowed me with a body which can endure far more than the average man. Another matter to which I give very great attention is that no members of my cast may promise to perform more than they can do.

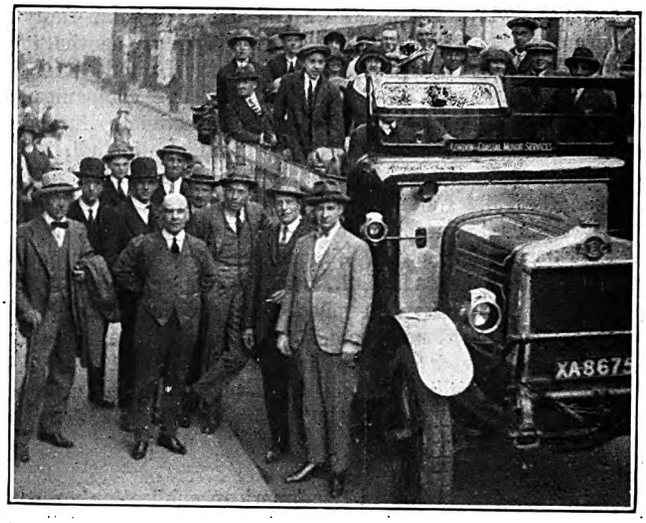
"I do not let myself depart from any of these maxims, and often the apparently most dangerous stunts are much easier to accomplish than the insignificant ones, which frequently involve a considerable amount of risk and work. I am fortunate in being able to say that neither myself nor any of my fellow actors has had any serious accident. When sometimes—it occurs very rarely—some unforeseen danger has arisen, coolness in a crisis has so far managed to avert it."

"The Miracle of To-morrow" is stated to be a thrilling play of mystery and adventure, with a plot and theme that are unique and original in conception and treatment.

The Apex Film Co., Ltd., are convinced that few qualities carry so much public enticement to a film as life-danger and realism; that hardly anything is so enthrallingly fascinating as a sequence of daring adventures, by which one is carried away with excitement whether one will or not.

EUROPEAN MOTION PICTURE CO.'S FIRST STAFF OUTING.

ON Saturday, June 23, in weather conditions which broke the record for sunshine this year, the staff of European Motion Picture Co. held its first outing since the inception of the company. Three chars-a-banc left European



A char-a-banc load of European's Motion Pictures' employees just off to Eastbourne for their annual outing on Satur day last

offices with about seventy-five members of the staff, and after an enjoyable journey through the Surrey and Sussex lanes, arrived at Eastbourne about two o'clock. Dinner was served in the Royal Hotel, over which Mr. S. F. Ditcham, general sales manager, presided, in the absence of Mr. Edwin J. Smith, managing director.

An interesting competition for a lady's and gentleman's prize, provided by the managing director, then took place, and were won respectively by Miss Ablett and Mr. Kent. Brief speeches by Mr. Thurston Harris, London supervisor, Mr. Alex. Cowan, the popular Manchester manager, and Mr. Robb Lawson followed. A hearty vote of thanks was passed to Mr. F. W. Blatch, the organiser of the event, and to Mr. James, who assisted in making the outing a success.

The party left Eastbourne about 5-30 to enjoy another exquisite journey after an enjoyable day.

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Hepworth Pictures in America.

Mr. Paul Kimberley on American Tastes and Methods.

SOME interesting facts and conclusions on the state of the film industry in the United States and the prospects of British pictures in that country were forthcoming when a FILM RENTER representative saw Mr. Paul Kimberley this week at the offices of the Hepworth Film Service. Mr. Kimberley has just returned from a business trip to America which occupied six weeks, his chief end being the disposal of the Hepworth pictures which are doing so well in this country. In this he was eminently successful, and already "Tansy" and "The Bargain" are being screened in some of the best-known halls, while "Pipes of Pan," "Lily of the Alley," "Mist in the Valley," and other later pictures are to be released as soon as arrangements can be made to distribute them.

This has been made possible owing to the formation in America of a new organisation with the title of the Hepworth Picture Corporation, with a capital of half-a-million dollars, and the backers of this company are very enthusiastic regarding the possibilities of the three latest pictures which the Hepworth company have made. The photography, sincerity and strength of story of these films commended them to the American market, Mr. Kimberley thought, as well as the fact that there was something different about them that gave them an additional value.

The non-title film, "Lily of the Alley," said Mr. Kimberley, made a big sensation. It was shown to the people interested immediately after a screening of what was probably America's biggest picture, "The Covered Waggon," and was voted by many of those who saw it as one of the finest pictures ever shown in America. The smaller Hepworth pictures, "Peeps into Puzzleland," "The Zoo's Who's Who," "The Rubberneck in London," were equally well received, and while he was there "Stratford on Avon," another Hepworth picture, was being shown on Broadway. The result was that a contract had been entered into with the American organisation by which they were taking eight pictures previous to "Pipes of Pan," and four afterwards, and all finished productions, with the option of further films up to 1924, with a satisfactory cash deposit on the arrival of each.

Mr. Kimberley said that he believed that the film industry was very busy at the present moment, principally in making costume stuff. There seemed to be a perfect craze for costume photoplays in America just now, and this, he thought, was due to the success of such pictures as "Robin Hood," "The Prisoner of Zenda," "When Knighthood was in Flower," "The such like productions. Lavish big sets and dress display seemed to be the order of the day, and real acting had been largely sacrificed to the exhibition of the screen star who could wear fine clothes. While in America he met two representatives of well-known houses who deplored the poor quality of many pictures on offer. One of these stated that he had seen 190 pictures and had bought none, while the other had seen 400 in three months and had only bought four.

During a chat upon the taste of the American public, Mr. Kimberley said that he did not visit many big Broadway houses, but went to a good many out-of-town picture houses in Long Island in centres with about 12,000 population. Here he found halls of 1,600 to 2,000 capacity all doing big business. Their program consisted of four or five vaudeville turns, one picture, and a good musical program. In one of the biggest halls in Chicago, on the hottest day for fifty years, when it was impossible to keep cool, he found the hall at 3-30 about three-quarters full with nearly 4,000 people. It was certainly hotter outside than it was within, but even inside the hall it was almost insufferably hot.

The Motion Picture Arts Congress, said Mr. Kimberley, was a topic of wide interest in the States. He was travelling across the Continent while that was being held, and found that all the papers on the way were giving quite a lot of space to the speeches delivered, particularly those of the authors who were criticising the industry's methods.

Mr. Kimberley was much impressed with the presentation of some of the pictures there, and instanced that of "The Covered Waggon" at the Egyptian Theatre in Hollywood, where Indians and supers made up as old-time settlers with real waggons appeared on the stage in a very effective manner. He thought that the success of that picture lay in the fact that it was something different and showed the grit which was necessary in the old days. This film was directed by James Cruze, whom he met while there, and who, with King Baggot, Herbert Brennen and Larry Trimble, asked to be remembered to old friends in England.

FIRST NATIONAL'S NEXT RELEASE.

WE learn from Associated First National Pictures, Ltd., that, following the release of "Hurrican'e Gal," in which Dorothy Phillips stars, and which was put over for public exhibition on Monday of this week, they are releasing "The Half Breed," an Oliver Morosco production. Morosco is one of the greatest stage producers in America, and has now turned his dramatic talents to the silver sheet in order to picturise his stage successes for First National release. Dealing with a most interesting theme, that of the legal and social status of a North American Indian whose blood is mingled with that of the paleface, it features Wheeler Oakman and Ann May, and is said to contain one of the biggest climacteric thrills yet seen on the screen—a herd of fear-maddened cattle plunging in wild stampede after a fugitive couple, who are cut off on one side by a freight train and headed off on the other by a sheriff's posse.

NEW FOX MASTERPIECE.

A SPECIAL announcement by Fox Film Company states that elaborate preparations are now being made in connection with the forthcoming presentation of their big wonder picture, "If Winter Comes." Mr. Lewis S. Levine, Fox's managing director, says of it that it is a magnificent piece of work, and predicts for it a greater success than its two great predecessors, "Queen of Sheba" and "Over the Hill." Fox Films report that they are inundated with inquiries concerning this picture. The whole spirit of the book is said to have been brilliantly captured by Director Harry Millarde, who, it will be remembered, was responsible for "Over the Hill" and other big Fox successes. Again, too, there is great charm in the exquisite beauty of many of the settings, particularly those of the English countryside, to obtain which, Millarde and members of his company came so many thousands of miles in order to conform to the demands of the story.

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Round the Manchester Trade.

♠ THE WEEK'S ♠ ACTIVITIES IN THE NORTHERN CENTRE

"Wakes" Weeks—The W. & F. "Wake" at St. Annes—The Prince and the Pictures "Adam's Rib": The "New World" —and The Old—Milloy Joins Clarion.

♠ ♠ By ♠ ♠ "THE FILM RENTER" REPRESENTATIVE

THE Lancashire Wakes weeks are now in full swing, and the industrial populations, one after the other, are transferring their activities to the coast. This, of course, is not a new condition for inland kinemas. The Wakes preceded the "movies" by many years, and were never more eagerly looked forward to by the mill workers than now. But they make a decided difference to the picture palaces in such towns as Bolton, Wigan, Burnley, Rochdale and the rest. But what Blackburn, etc., loses, presumably Blackpool gains. Owing to the particular kind of cotton products it manufactures, Bolton has not been so hard hit by the slump as most other industrial centres in Lancashire, and Bolton folk are credited with having taken a very large sum of money out of the town for holiday purposes. It is not much good speculating on "big weeks" at the Bolton picture theatres, or at any other of the kinemas in Mid and East Lancashire while the Wakes are on. When the populace has all returned by the autumn, we hope it will not be long before we shall hear the inspiring cry of "The Kinema Wakes!"—to a new era of prosperity.

The W. & F. "Wake."

Quite an enjoyable "Wake" in its way was that organised last Sunday by the W. & F. Film Service branch in Manchester. Starting about ten in the morning, six chars-a-banc loads of exhibitors and their wives left Cannon Street for St. Annes-on-Sea, where the party was met by two other contingents from Liverpool. The occasion was the trade showing of the new Harold Lloyd comedy, "Safety Last," which was screened at the Palace Cinema in the afternoon. Prior to the trade show, luncheon was served in the café attached to the theatre, at which 399 people were entertained. A great deal of amusement was caused during lunch by the appearance of Harold Lloyd himself—or, at any rate, of a gentleman whose huge mask bore a wonderful likeness to the popular "horn-rimmed" comedian. "Harold" walked round the tables bowing to the company, and some said his nether limbs reminded them very much of Mr. Harry Maxwell—but this was probably "only a rumour." Between the showing of "Safety Last" and a five-reel drama, "Deserted at the Altar," tea was served in the theatre. The various parties returned to town at 7-30, after having spent an enjoyable day with their genial hosts, and being treated to the first view in the North of two excellent features. Over 600 attended the trade show and were obviously delighted with the quick humour and breathless stunts of the debonair film star Harold Lloyd, who is now carrying all before him.

Grattan Milloy to Join Clarion.

From Monday next, the 9th inst., arrangements have been made whereby Mr. E. Grattan Milloy becomes outside representative for the Clarion Film Agency, Ltd.

The Prince and the Pictures.

It has been said that the Prince of Wales never willingly goes to see any pictures which are not either of the topical or "interest" variety. He is keenly interested in this branch of the films, and has recently expressed his preference in a practical manner by giving his cordial consent and approval to the filming of cattle on his stud farm in Devonshire.

Down on the Farm.

This picture (of about 1,000 feet) has been taken by Castle Films. It is entitled "A Day on the Prince of Wales' Stud Farm," and is being handled for Lancashire, Yorkshire, Lincolnshire, N. Wales and Scotland by Mr. Jack Sunderland, of Vivid Exclusives. Mr. Sunderland showed this subject privately during the week, and there is no doubt that it will create a good deal of interest wherever it is put on. Amid the beautiful scenery of South Devon some excellent photographs of the Royal herds have been taken, together with many delightful snaps of the Prince's favourite hunters, at exercise and at rest. One scene depicts a huge concourse of poultry being fed in the farmyard, and a little humour is imparted to the progress of a flock of geese. The close-ups of horses and bulls are interspersed with a number of pleasant views of the Tamar, which divides Devonshire from Cornwall. "A Day on the Prince of Wales' Stud Farm" is calculated to make an attractive "fill in" for any program. Next week, Mr. Sunderland informs us, he will be joined by Mr. Frank Montrose as outside representative.

A "Gilt-Edged Security."

Thanks to the deservedly fine notices it received in the lay Press, "The Pilgrim" is being eagerly awaited by large numbers of the public, and this production, directly it is released, cannot fail to give a much-needed stimulas to the exhibiting side of the business all over the country. A prominent Cheshire exhibitor who has booked it told us that he regarded the latest Chaplin as a "gilt-edged security." "At any rate," he added, "Charlie is the only screen artiste who can afford to keep the public waiting for nearly a year for a new picture, and be certain that he will get as big a welcome as ever when it arrives."

The Melancholy British Comedy.

But oh! for a "Charlie" in our British studios! What mirthless piffle the ordinary, home-made comedy seems after "The Pilgrim." Duing the week we sat out two (alleged) humorous films made in native studios, and writhed in sheer boredom. We had to "stick it" because in each case they happened to precede a big picture we had come specially to see. But the senseless, inane drivel that was being offered the British public as specimens of screen comedy made one almost despair of this branch of the industry in this country. It is strange that, while the drama of the adapted novel has made such progress with us, the film farce should have made practically none at all. In the old days it used to be said (and with a good deal of truth) that the chief difference between dramas and comedies on the screen was that the former did sometimes make you laugh. A good deal of the implied reproach has now been taken away from British film drama; but it is still as true as ever that the comedies tend to make you cry.

The "New World"—and the Old.

By all accounts, the new Famous-Lasky film, "Adam's Rib," received a very effective screening on Tuesday at the Scala, Leeds, where Mr. Saul Harrison co-operated with the musical director and Mr. Earl St. John in making the primeval forest scenes stand out as strikingly as possible. Brother Phillip was

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PUNISHMENTS FOR ROAD HOGS.

"BEACHCOMBER," of the "Daily Express," published this week an amusing "ballade," "Having Driven to the Public Danger," in which, among other punishments for road-hogs, he prescribed adventures such as are met with in Keystone or Granger films! One of the verses is as follows:

May he be blasted by Jove's lightning ray,
Or else a leopard maul him in its paws,
Or Communists bomb him one First of May,
Or he have naught to eat save hips and haws,
Or meet adventures, such as draw applause
At kinemas, in Keystone films or Granger,
Until he come to perish of remorse
For having driven to the public danger.

There is an advantage in possessing a name which provides the only rhyme to an existing word.

PROMOTION FROM THE RANKS.

THE Allied Artists Corporation announce that they have promoted Mr. L. Miller from their office organisation to the position of traveller in the London territory. This comes as a reward for the conscientious work which Mr. Miller has rendered Allied Artists. Mr. Miller is an "old timer" in the film business, having started in 1910 with the Bioscope Trading Co., and in 1910-1915, at which time he joined His Majesty's forces, he was with the Supreme Film Co., and later with the Kinema Exclusive.

Another addition to the Allied Artists' staff is Mr. Tom Humphreys, who has been appointed traveller in the Manchester territory in place of Mr. Sydney Harris, who is now in the London field.

ROUND THE MANCHESTER TRADE—*Continued.*

also very active at the Piccadilly, Manchester, on the same day, when the production was shown to a large crowd. The music during the "prehistoric" section of the picture was excellently rendered, but we wondered whether Mr. Muscant was trying to pull off a little joke by playing the Largo from Dvorák's "New World" symphony while we were looking at some very saucy scenes from the Old World! Anyhow, it chimed in admirably with the screen. But what about a selection from "In Der Natur," from the same composer to accompany the exceedingly "natural" ladies and gentlemen who disport themselves in this part of the film?

A New Appointment.

Mr. Edwin T. Heys, managing director of the Winter Gardens, and joint managing director of the Gaiety Cinema, has been appointed chairman and managing director of the Ardwick Picture House, one of the most successful in Manchester.

Mems of the Moment.

"The Pilgrim" is to have a month's run at the Deansgate.

* * * *

Associated First National are now installed in their new premises at Orme's Buildings, Parsonage.

* * * *

The Western Import Co. are trade showing "Temptation," featuring Eva Novak, Bryant Washburn, and June Elvidge, at the Deansgate on Tuesday, July 17.

* * * *

The kinema interest in men who fly can always be relied upon; but it is perhaps not so keen as the interest in men who cannot be hanged. Mr. Lionel Gilling has been successful with the Geoffrey Malins aeroplane film, "Blazing an Airway to India," but finds that exhibitors here are more curious about "The Life Story of John Lee: the Man They Could Not Hang." An Australian production, this picture is said to be arousing a good deal of attention.

* * * *

Mr. Tom Preston, of Kilner's, informs us that the Billy West Comedies are in good demand. There are 15 of these subjects on the list at present. In fact, there is "good picking" in all Kilner's series of short subjects, both humorous and serious.

* * * *

"Wild Life Across the World," Cherry Kearton's great adventure film, is to be shown by Albert Lester at the Piccadilly on Friday next, July 13, at 11 a.m., when the producer will personally appear.

* * * *

The Manchester branch of the Fox Film Co. has now removed from St. Mary's Street to 38, King Street West.

* * * *

Maurice Carr, on behalf of Marks' Films, will hold his first trade show on Tuesday next, July 10, when he will screen "Wildness of Youth" (featuring Harry Morey and a star cast) at the Gaiety at 11 a.m.

PLYMOUTH KINEMAS.

The report that one of the biggest kinemas in the Plymouth area is in the market is stated to be untrue. The Savoy, the luxurious super-house owned by the company associated with Biocolour, Ltd., having been linked with the rumour, G. Mudge, the resident manager, states emphatically that there is no ground for it. The Savoy is not for sale. It is, in fact, doing very well, and the people of Plymouth appreciate both its fine equipment and its excellent programs. Equally emphatic is the assertion that the other two Plymouth supers, Andrew's Picture House (P.C.T.) and the New Palladium (Second Investment Syndicate, Ltd.) are going strong and are not for sale.

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A Presentation Triumph.

Scenery, Lighting and Music Cleverly Arranged at York.

From our Leeds Correspondent.

PRESENTATION is all the talk in the trade in Yorkshire, and various forms of presentation are being exploited, but none are more elaborate, more attractive, and more cleverly arranged than those put on at the Picture House, Coney Street, York, by Mr. Leslie C. Holderness, the resident manager, in collaboration with Mr. John J. Kelson, the circuit manager of the P.C.T. theatres in Yorkshire. The general run of presentations in Yorkshire are in the nature of a scenic introduction and a spoken prologue, but Mr. Kelson, who has had long experience of up-to-date showmanship and of film production in the making of "Carnival," along with his brother, Harley Knoles, the producer, and Mr. Holderness, who has a genius for scheming and carrying out these presentations, are not content with that alone. So they fix up scenery on small platforms on each side of the screen and wire up special coloured lights behind to illumine the sets. A singer or a couple of singers, an organ obligato, or a special solo instrumentalist, whose music is cleverly interwoven into the film exhibition, a very delightful dimming in and out of the lights, a perfumed air on occasion, orchestral tricks, and other suitable effects all go to create just the right atmosphere for the picture being shown.

Clever Synchronisation.

The other week I saw "A Fool's Paradise," a Famous-Lasky film, put over in capital style. Dimming in from a complete black-out was discerned on the left of the screen a temple of delight, and on the right an arbour of roses. The orchestra subdued introduces the central musical theme, "If Thou Wert Blind," and as the lights come full on the scenery a lady vocalist gives three verses of the song of that name while the figure of a blind man is silhouetted on the blank screen as he gropes his way in the direction of the lady whose voice is calling him. At the end of the third verse the blind man attained his desire and reaching the girl is led off by her into the wings. Throughout the screening of the film, at suitable intervals and cleverly synchronised with the picture, the vocalists give solos and duets—"If Thou Wert Blind," "Passing By," and "Dawning" (as played to Griffith's "Way Down East"), effect being given to the renderings by the clever dimming in and out of the lights. The finale is indeed an artistic triumph. The lights dim in on the arbour of roses, and the gentleman is heard serenading his lady seated in the arbour with "Dawning." Again the lights dim out and a spot light fixes on the lovers seated in the arbour.

The effect of the whole scheme was very pleasing and had the effect of compelling the audience to follow the film intently and to watch for the next phase of the presentation, and yet never at any time was there too much presentation to take attention away from the picture.

Contrast of Local Authorities.

The success of the idea was very evident in the tense silence in which the picture was put through, and a round of applause after each solo and a perfect and prolonged tornado of applause after the finale was eloquent appreciation of these new and up-to-date methods of showmanship.

This York management are to be congratulated on their enterprise, and it is not to be wondered at that Mr. Kelson is exploiting these presentation methods at the P.C.T. houses in Hull and Halifax. It is well that the local authorities at York, Hull, and Halifax are not like those at Leeds, where such facilities are not, as yet, granted.

Mr. Saul Harrison, the Yorkshire manager of the Famous-Lasky Film Service, was over to see the presentation of this film one night and was delighted.

"SAWING A LADY IN HALF."

Action by an Illusionist.

MR. JUSTICE RUSSELL in the Chancery Division on June 29 had before him an action by Percy Thomas Selbit against Goldwyn, Ltd., on a motion for an interim injunction restraining the defendants from selling, letting, exhibiting publicly, or authorising the public exhibition of a film entitled "A Complete Screen Exposé of the Baffling Mystery Turn, Sawing a Lady in Half," exposing the plaintiff's secret process of "sawing through a woman."

Mr. Preston, K.C., for the defendants, asked for time to answer the plaintiff's evidence which they only received on Wednesday.

Mr. Bennett, K.C., for the plaintiff, said that the matter was urgent, as the film was advertised for screening in various places on July 2. The plaintiff was a public illusionist who had a trick of tying a lady up and putting her in a box, which was then sawn in half, after which the lady appeared uninjured. The defendants had acquired a film prepared in America showing how the trick was performed. The information was obtained from a discharged servant of the plaintiff, who was one of the people who took part in his performance in America. Irreparable injury would be done to the plaintiff if the secret of his trick was exposed and if the motion was to stand over he asked for an undertaking that the film would not be shown meanwhile.

Mr. Preston declined to give any undertaking. He said that on May 26 the plaintiff asked for an undertaking, which was refused. The defendants had made no contracts then, but had now made a large number. A writ was issued on June 21. but it was not until Wednesday mid-day that the notice of motion, which was not a proper notice for that day (Friday), was served. His lordship granted an adjournment until Tuesday (July 3).

At the adjourned hearing on Tuesday, Mr. Bennett, K.C., for plaintiff, said defendants had filed a long affidavit in answer to plaintiff's allegation, and plaintiff required leave to answer it.

His Lordship adjourned the further hearing of the motion till Friday.

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Trade in the Yorkshire Territory.

A Summer Outing—St. Leger Sweepstake—A Friend of the Kinema Passes Away—Return of a Leeds Renter.

From our Leeds Correspondent.

THE Yorkshire kinema trade, after a lapse of about half a dozen years, is this year reviving the idea of a summer excursion. The outing has been arranged to Nidderdale on Sunday, July 15. Chars-a-bancs and private cars are due to leave the City Square, Leeds, at 10 o'clock, and will proceed *via* Harrogate and Pateley Bridge to Wath-in-Nidderdale, where, at the Sportsman's Arms at 12-30, after a visit to Wath Waterfalls, lunch will be taken. The party is due to leave Wath at 1-30 to visit Angram (Bradford Corporation's beautiful reservoir). How Stean Woods and Falls, all in good time for tea at the neighbouring Crown Hotel at Lofthouse at 5 o'clock—all of happy memory from a former trade outing. The return journey from Lofthouse to Leeds will be commenced about 7 o'clock and it is hoped to arrive in Leeds about 9 o'clock. Members of the trade wishing to join the excursion should get in touch with Mr. H. A. Whincup. Given fine weather it should be a great day.

Leeds v. Manchester at Cricket.

The Yorkshire Kinema Exchange Cricket Club played an interesting match with the Manchester Kinema Cricketers last week. It was a closely-fought contest, ending in a draw, and the Leeds "boys" have got the idea that, given another few minutes, they could have made it a victory.

The St. Leger Sweepstake.

The question of a sweepstake on the St. Leger on behalf of the funds in connection with the kinema gymkhana and the Lord Mayor's teas for necessitous mothers at the Leeds Babies' Welcome, is still under consideration, but time is getting short. The decision will be made this week end.

A Friend of the Kinema.

The Yorkshire kinema trade has lost a good friend in the sudden death after a seizure of Mr. Arthur Willey, M.P. for Central Leeds. Friend of all good causes, Mr. Willey has often associated himself with the various charitable efforts run by the Leeds kinema trade, and he has been on one or two occasions the guest of the trade round the festive board.

An Old Film Man Returns.

Yorkshire must, indeed, be a good and popular territory. It really is surprising how members of the trade leave us for a while but turn up again. Mr. I. Seeman, a former manager of Ideal Films in the old days when the Ideal office was in Upper Mill Hill, is, after a six years' sojourn in South Wales with Ideal and Astra, back on this territory as the representative of Capitol Productions, Ltd., of 49, Deansgate, Manchester, who propose to open out business in Yorkshire. Mr. Seeman, who is well remembered by the older members of the trade, hopes very shortly to open out with a trade show of his first picture, "St. Elmo," at the Kinema Exchange.

Lasky's Trade Show Presentations.

The new trade show policy of Famous-Lasky came into operation in Leeds last Tuesday, when Saul Harrison, the Yorkshire manager, as the result of a collaboration with Earl St. John, the latest "F.-L." acquisition at headquarters, screened at the Scala Theatre the firm's latest super, "Adam's Rib," in a special presentation. A vocalist, Miss Iliffe Lark, A.V.C.M., introduced the picture with a rendering of "Un Pen d'Amour," and throughout the orchestra played specially selected music. During the prehistoric scenes the whole house was in darkness, even to the orchestra lights, and nothing was heard but the faint roll of a drum, the chattering of a cymbal, the weird cry of a siren, and the splash of falling water. There was another vocal solo for the finale. The whole effect was very pleasing, and it is good to know that all the special Lasky pictures are to be treated in this manner, with the idea of inspiring exhibitors to give similar presentations and thus get the very best results. In the near future Saul Harrison will give similar trade show presentations of "Singed Wings" and "When Knighthood Was In Flower."

Hard Luck!

To be trade showing a film at the same time that the latest Chaplin film, "The Pilgrim," was being shown was the experience of Mr. G. H Johnson, the Yorkshire representative of Fuller's Exclusives, of Manchester. His trade show of "A Rogue in Love" was fixed up some time ago, before the Chaplin film came along, and the unfortunate clash could not be avoided as his publicity and invitations had been sent out when the Chaplin show was announced. Although, as was only to be expected, there were only two or three exhibitors present, Mr. Johnson screened his film, and a very pleasing and delightfully human feature it proved.

Mems from Renters.

Ralph Hanbury, of Stoll Films, screens at the Majestic on Tuesday, July 17, "The Indian Love Lyrics," and at the Exchange on the 20th, "The House of Mystery."

European's "Hunting Big Game in Africa" is being hailed as a fine "in the open," hot weather picture, and is in big demand from Ben Dade.

James Knight, always very popular in Yorkshire with the old Harma pictures, was welcomed back in the Butcher film, "Beautiful Kitty," screened by Jack Pearson the other day.

WHO IS
RICHARD
TALMADGE?

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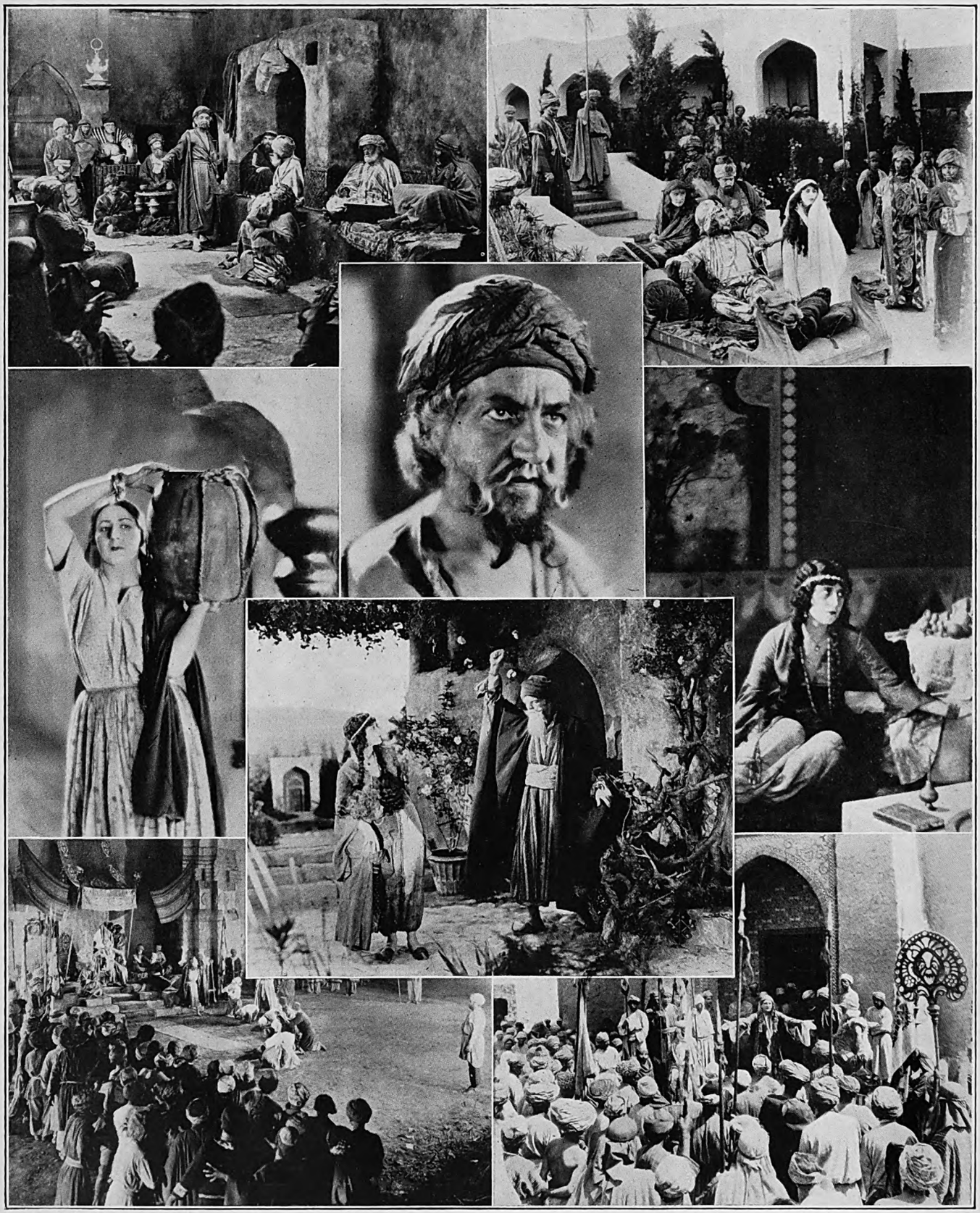

Guy Bates Post is the star in "Omar the Tentmaker," the First Natonal Picture which will shortly be released. Critics speak of this film as a picture which has perfectly captured the spirit of the East.

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Kinema Activities in Liverpool Area

A Fox Budget—Jury Month—"Robin Hood" for the Halls—New Sphere for Lawrence Towers—Where are the "Sports"?

From our Liverpool Correspondent.

AS illustrating the magnitude of the Fox output for the coming season, Gordon Dartnall tells me that the firm are preparing a seventy-two page descriptive booklet in three colours. Copies of this production, which is intended to constitute something unique in the annals of film-renting publicity, will, in due course, be circulated amongst exhibiting members of the trade, or, locally, application should be made for them at the Fox quarters in Central Buildings, Islington, Liverpool.

Activities at Jury's.

Arrangements for what is probably something approaching a local record with regard to trade shows, at all events as far as number is concerned, have been made by the local staff of Weisker Brothers with respect to new Jury productions, etc. For the four weeks commencing with July 10 no fewer than fourteen of these events will be held, during the first fortnight on four days each week, and during the second fortnight on three days each week. Each of the films concerned will be shown twice, in the morning at the Palais de Luxe, and in the afternoon at the Kinema Exchange. The films will be available for public presentation on convenient dates from October onwards, and in connection therewith Arthur Russell and Weisker's local outside representative (J. Gillick) are anticipating a busy time.

News of "Robin Hood."

I understand that Mr. Hiram Abrams, chairman of the Allied Artists' Film Corporation, is on his way to this country from America with a view to the effective exploitation amongst exhibitors here of the film "Robin Hood." Locally Tom Griffin, Allied Artists' Liverpool and district manager, has arranged first runs at the Liverpool Scala, the Birkenhead Scala, the Claughton, Birkenhead, and the Scala, Runcorn, of the D. W. Griffith film, "One Exciting Night." Subsequent bookings on the film have also been effected with the Carona, Crosby, and the Gainsborough, Bootle.

Leaving Phillips.

Still more changes. I understand that Willie Troughton, formerly of Fox's, and afterwards local manager of the Phillips Film Co., is again severing his connection with that house, and at the time of writing his successor had not been appointed. Robin Jones, formerly of the Prince of Wales, Liverpool, has been appointed to succeed Mr. C. M. Hankinson as manager and licensee of the Trocadero Kinema, New Brighton. Further, W. H. Fox, who was associated with the Liverpool and Manchester counting houses of Walturdaw's for about eight and a half years, has now started in partnership in Great Crosshall Street, Liverpool, as Fox and Roberts, accountants.

From Exhibiting to Advertising

Lawrence W. Towers, who severs his connection with the Liverpool Trocadero, intends to devote his activities at any rate for the immediate future, to specialising in kinema and theatre advertising, a rôle he should be able to fulfil to the letter. With the poor and needy Lawrence has at all times shown a ready sympathy. For a time, particularly while he was manager of a flourishing Birkenhead kinema, he actively interested himself in the Boy Scouts' movement, and afforded material assistance on the occasion last year when the Birkenhead Shore Road Band won the Crystal Palace Cup. He has had a wide and varied experience in the entertainment world, largely on its picture side, and was in America for nearly 20 years, when he decided to leave the second largest picture hall in New York to come to Great Britain to "do his bit." His many friends will wish this enthusiastic and engaging personality all success in his new venture.

A Topical Picture

Realising the value of local incidents as a drawing influence, the management of the up-to-date Regent Picture House, Great Crosby, have been making a feature this week of outstanding events photographed from the sports in connection with the Merchant Taylor's School, one of the best known and most popular educational institutions in this part of the country.

Wake Up, "Sports"!

What is the matter with the athletically-inclined members of the local kinema world? While Manchester and other centres of kinema activity are forging ahead and showing commendable enthusiasm with regard to various forms of sport, the Merseyside seems to be asleep, save, perhaps, in the matter of golf. True, there is a Sports Committee existing in connection with the local Kinema Exchange, but the few enthusiasts connected with it do not receive anything like the measure of support which should be forthcoming from such a substantial community as the kinema fraternity represent hereabouts. Wake up, Merseyside!

Presentation to Ald. Trounson.

I hear that a movement is on foot with a view to making a presentation to Alderman E. Trounson in recognition, on the part of members of the North-Western Branch of the C.E.A., of the large amount of work he has done and the cheerful way in which he has performed it, in the interests of the kinema industry generally, and in connection with the Entertainment Tax campaign in particular. Certainly no one could have worked harder with regard to this question than the Alderman, and he continues to show as much interest as ever in the matter.

Misrepresentation.

One of the principal items on the agenda for yesterday's (Friday's) meeting of the branch was to receive a report from Ald. E. Trounson with regard to the Entertainment Tax campaign. Another item calculated to give rise to some discussion, notwithstanding the fact that it has been considered before by this branch, is the following, "To consider what steps can be taken by this branch to prevent the use of unauthorised names or descriptions for dances, sweepstakes, and the like, which might lead the public to believe they are connected officially with the kinema industry, and to secure the co-operation of other sections of the trade to this end."

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SCENE FROM "ADAM'S RIB."

Adam's Rib.

A tale of modern society in high places, blended with a few prehistoric peeps—A star cast in a lavish production.

RELEASED BY FAMOUS-LASKY.

Length, 8,100 *feet.*

Release Date, *October* 1, 1923.

IT is difficult to characterise this production, which is certainly not for all tastes. To many, no doubt, its scenic elaborateness and somewhat overwrought concern with prehistoric human nature will be a welcome change from the industrial drabness of many recent films. In "Adam's Rib" Cecil de Mille has decidedly let himself go. Everything is done in a big way; the ship has not been spoiled for a ha'porth of tar; and those who like to watch a lavish display without bothering very much about the nature of the thing displayed can be promised a rich feast for the eye in this latest Lasky offering.

Its chief fault, from an artistic point of view, is that the prehistoric section of the picture seems to be an arbitrary afterthought rather than an integral part of the main plot. It could exist for and by itself, without any reference whatever to the story which it is supposed to illustrate. Its object, we presume, is to show how the man—woman—marriage business has not altered very much throughout the ages, and that what happens in the relationships of modern society happened in effect, if not in the same fashion, when our primeval forefathers and mothers chased each other with clubs in the ancient forests of the world. This section affords an opportunity for some wonderful arcadian effects, but (except for the purpose of the lavish display aforementioned) it all seems rather unnecessary. It adorns the tale, but the moral of the tale is so obvious that any "pointing" of this kind is superfluous.

SCENE FROM "THE WOMAN WHO WALKED ALONE."

What the tale is all about is best described in the words of the synopsis: After nineteen years of married life, Marian Ramsay feels neglected by her husband and daughter, and craves for romance. Matilda, her daughter, has fallen in love with Nathan Reade, an eminent professor, and is fitting herself to be his wife. On the anniversary of his wedding, Michael Ramsay, absorbed in business in his study, does not remember the date until late in the afternoon. Then he hurriedly writes a cheque and seeks Marian. He finds her accepting the attentions of M. Jaromir, who is recognised by Ramsay's butler, once a Moranian soldier, as the exiled King of Morania. After a scene Jaromir leaves, and Ramsay wonders how he can stop the budding intrigue. Learning from the Minister to Morania that his people would welcome Jaromir back if they could afford to re-establish the monarchy, Ramsay arranges to buy several million dollars' worth of Moranian wheat on condition that Jaromir is restored to the throne and married to the Grand Duchess of a neighbouring state.

Matilda, too, is troubled about her mother, and at a ball given by Marian, the girl asks Jaromir to dance with her, although she fears that Professor Reade, who has just declared his love for her, will think that she was only flirting with him. When she sees the professor leaving Marian follows him to explain. She finds him examining a relic of the Stone Age in the museum, and tells him a story of prehistoric times. (That story occupies the "decorative" section we have referred to.) This convinces him that she loves him in spite of appearances, and they are reconciled.

Next day Matilda finds a note left by Marian for Ramsay. She reads it, learns that her mother has consented to elope with Jaromir, and follows her to the King's apartment. Matilda starts to plead with Marian to return, but the Moranian Minister arrives with Ramsay to get Jaromir's signature to the restoration document, and mother and daughter hide. Jaromir is glad to learn that his people want him, but he objects to the marriage clause. Ramsay is firm on this point, but the King will not sign until his aide-de-camp unfurls the Moranian flag and salutes it.

Ramsay is just leaving when he recognises a brooch which Marian has dropped, and demands his wife. To save her mother, Matilda comes out and says she was visiting Jaromir, and dropped the brooch. Ramsay bitterly reproaches her, saying that no decent man will marry her now. But Professor Reade, who has followed Ramsay to ask for Matilda's hand, says he is still willing to marry her, and they leave immediately, accompanied by Ramsay, for the wedding. Matilda, who thought that Reade's action was a sign of his trust in her, is horrified to find that he believes her guilty, and only gave her the protection of his name. She prepares to leave his house,

Review of Ne

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Week's Pictures.

but he asks her to stay, saying that he is starting immediately for Honduras with a scientific expedition.

Marian, filled with remorse, goes home, and when Ramsay returns and sorrowfully tells her of Matilda's guilt and enforced marriage, she makes full confession to him. Then Matilda comes and reproaches her parents for her spoilt life. Ramsay asks her forgiveness, but she turns on him and slaps his face, then, remorseful, embraces him. When she falls asleep in his arms, Ramsay keeps vigil all night with the daughter he has wronged, and in the morning, when Marian comes, she is forgiven and all three are reconciled. Marian gives Matilda a signed confession to take to Reade. In Honduras, Matilda tells her husband that the letter she has brought will prove her innocence, but if he reads it he will break her heart, and she is happy when he destroys it unread.

Ramsay has ruined himself to get Jaromir out of the way, and prepares to start afresh. He thinks there is no market for his millions of bushels of Moranian wheat, but the American harvest fails, and he is able to sell at a huge profit. And he and Marian plan a second honeymoon.

It will be seen from a study of this story that there was no need to go back almost to the time (50,000 years ago, it is put) when Adam's rib produced Eve in order to enforce the significance of a very ordinary tale of "Ruritanian" politics and American wheat kings. The machinations of the prehistoric villain and vamp were excellently portrayed, but even if they were detached from the rest of the production the central plot would lose nothing in interest, while it would gain considerably in coherence.

However, exhibitors have some big screen names to "play up" in "Adam's Rib." Such well-known favourites as Milton Sills, Anna Q. Nilsson, Elliot Dexter, and Theodore Kosloff take part in the film, and give of their best—though it is a pity that Miss Nilsson, as the mother, looks scarcely older than Pauline Garon, as the daughter.

Patrons should be advised everywhere to be in at the beginning of this feature, as, failing that, it is not too easy to follow.

Beautiful Kitty.

Picture of slight construction simply treated, with racing background.

RELEASED BY BUTCHERS.

Length, 5,000 *feet.*

Release Date Not Yet Fixed.

GIVEN a husband lucky with his bets who shares his winnings with his wife, and given a wife who puts her share aside for the time when losses will beggar her husband, the course of such a story as "Beautiful Kitty" runs easily. The picture is in its way a tract against betting, except where it is an advertisement for Douglas Stuart, who

SCENE FROM "BEAUTIFUL KITTY."

"never owes." Of romance there is not much, for the film is a sketch rather than a story—a length cut out of the lives of the not very typical ex-mechanic and his young wife. James Knight and Violet Hopson interpret these characters well, but there is nothing to make very great demands upon them.

When the story opens Kitty Greenwood wields the long fork in a sausage restaurant, one of the customers at which is Joe Bennett, a worker in a neighbouring factory. A lucky bet at 20 to 1 odds, on "Beautiful Kitty," brings him in enough to furnish a room and pay for the expenses of their marriage. Settled in their own house, he attempts a "double" which comes off, and he throws up his factory job to follow the turf more closely. Ambitious, he occupies a larger house and buys a racehorse that a rival succeeds in planting on him, and has visions of Mrs. Joe Bennett leading in the winner. But his horse is a bad last, and he is rendered penniless. It is here that his wife comes to the rescue with her share of the winnings, and the two buy an eating house business, the picture closing with Kitty again fishing for pies from the window with the long fork and Joe cutting ham in slices.

The whole subject is treated lightly as it deserves, and shots of big races are inserted here and there to add the necessary racing atmosphere. The movement of the picture does not hang anywhere, and easy and humorous sub-titles preserve its swing. Patrons who demand more meat in their pictures may be disappointed with the lightness of the fare offered, but its very simplicity, both of subject and treatment, will probably commend it to others less exacting. It will make a light contribution to any average program.

SCENE FROM "WHY ANNOUNCE YOUR MARRIAGE."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Woman Who Walked Alone.

Distinctive English and South African scenes in an attractive love story.

RELEASED BY FAMOUS LASKY.

Length, Five Reels.

Release Date, December 31, 1923.

FAMOUS-LASKY'S second offering last week has its opening scenes in England, but later South Africa becomes the stage for the final telling of the story, in which Dorothy Dalton, Milton Sills, and Wanda Hawley interpret the chief rôles. As sometimes happens with American-made English scenes, the settings and behaviour of the characters partake of a transatlantic flavour, and the free joyousness of an English country house, with which the picture opens, is in places touched with a certain artificiality. In the South African scenes, however, the movement is much more live and real, and the story moves here in the less civilised surroundings with some real attractiveness.

Dorothy Dalton acts the part of Iris Champneys, who, in order that her younger sister may receive a fitting education, agrees to a " marriage of convenience " with the elderly Earl of Lemister. Her sister, Muriel, has become involved with a penniless society rogue, Otis Yeardley. Iris meets Clement Gaunt, a young American mining graduate, who is endeavouring to gain money to get to the South African mines. He aids her to reach a certain destination in a car of which he is chaffeur, and being late on his return, is discharged. He sees Iris once more, as she comes out of the chapel a bride, and she throws him a rose from her bouquet. He goes abroad and shortly after Iris being found in compromising circumstances, her husband drives her from the castle. She is innocent, however, but preserves silence for her sister's sake.

In Africa, Clem's mining ventures fail and he becomes foreman for a Boer rancher, Schriemann. The latter's wife, Hannah, forms an attachment for " Yankee Jim," as Clem is known. He dodges her, faithful to his love for Iris. Hannah goes to Clem's shack and tries to force her attentions upon him. Schriemann appears and attacks Clem. Hannah kills Schriemann and accuses Clem of the murder, and he flees to the hills. Divorced by her husband, Iris goes to Africa, where she buys a cross-road tavern on the veldt. Clem goes to the inn for supplies and is fascinated on seeing Iris. She does not recognise him, and being told that he is a murderer, agrees to hold him until a messenger can bring the police.

Iris, believing Clem's story that he is innocent, offers to toss up with the police for Clem's chance to escape. Jock agrees, with the provision that if Clem wins he must marry Iris before he goes. Iris wins and the police parson marries the two. Clem will not leave without his wife. The guards are outwitted and the couple ride off. Clem then tells Iris that Hannah killed Schriemann. She decides to turn back, and rides to the Boer farm to wring a confession from Hannah. The Boer refuses to confess. Iris plays upon her superstition, telling her that " Jim " has been wrongfully killed and that his spirit will haunt her. Jock has captured Clem and brings him to the farm for identification. Clem, pale and silent, appears, and believing she sees his spirit, Hannah admits her guilt. Clem is freed, and Iris is no longer " The Woman Who Walked Alone."

The film, notwithstanding its somewhat complicated story, holds interest well, and is well acted by every member of the cast. Most of the work falls upon the shoulders of Dorothy Dalton, who acquits herself well, as does Martin Sills as Clem, and Wanda Hawley as Muriel, Iris's sister. The latter's, however, is a small part. Another lesser character very intensely acted is Mabel Van Buren's Hannah Schriemann. The settings in the English part of the story are conceived on distinctive lines, both as regards exteriors and interiors, and dresses are very attractive. The picture should do well in most halls.

WHO IS
RICHARD
TALMADGE?

Playing It Wild.

An average picture of the daredevil hero type.

RELEASED BY VITAGRAPH.

Length, 5,300 feet.

Release Date, December 3, 1923.

THE chief character of " Playing it Wild " is of a type that has often been met with in photoplays—the carefree, adventurous rider whose superior wit and skill allow him to practice jokes upon the less enterprising folk around him and get away with it. In real life some snag or other would upset such schemes, but in pictures of this kind they are conveniently kept out of the way to allow the hero to march along to the happy and triumphant end.

The hero in this play is Jerry Hoskins (William Duncan), whose hobby seems to have been that of changing his job as frequently as possible. Fired from his last ranch job for playing a practical joke on the owner's son, he drifts into Hub City at the moment of an election for sheriff. One candidate (the popular one) is a tyrant and a grafter and arouses Jerry's antagonism. Jerry gambles at the saloon and eventually wins the business of the only newspaper in the city, whose policy he changes from a supporter of Gideon, the evil sheriff, to a booster of Bill Rucker, of the reform party. The rest of the story up to the winning of the election by Rucker and the wooing and winning of the old editor's daughter, is filled with Jerry's escapades, which are of the extravagant practical joke order—playing it wild.

" Playing It Wild " is an average program picture; usable, but not outstanding in any way. It follows the ordinary convention for that type of picture in practically all respects.

One Week of Love.

A fast-action Pathé-Selznick picture.

RELEASED BY PATHE.

Length, Seven Reels.

Release Date, December 31, 1923.

HERE is a film that contains many of the elements which go to make a picture of high entertainment value although it has many weaknesses both in story and interpretation. The former, without being altogether improbable, contains many unlikely incidents, whilst Conway Tearle, co-star in the picture with Elaine Hammerstein, puts up a very unconvincing performance. Despite these drawbacks, however, the film should prove a popular booking attraction by reason of its colourful

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REVIEW OF NEW PRODUCTIONS—*Continued*

story and whirlwind action, which includes a very realistic aeroplane race, culminating in a convincing crash, and a splendidly-staged railway smash. These stunts, properly exploited, should draw good business for the picture.

" One Week of Love " is the story of foolish Beth Wynn, a product of society's hothouse. She receives a proposal of marriage from Franklyn Fraser, and wishing to test his real worth, challenges him to an aeroplane race on condition that if he wins she will marry him. In the mountains of Mexico there lives a college-bred man who has outlawed himself and is doing his best to wreck his brain and body with alcohol. He has reached the stage where he is hardly capable of expressing anything but the bestial instincts of an animal. Beth is leading in the race when she runs into a fog-bank, and after losing her way finally crashes in the mountains directly into the rough shack of the " beast " and his two Mexican associates. They gamble for the girl and the white man loses—but he purchases the girl from the winner, carrying her off to his lonely hut on a high mountain peak, many miles from any other habitation. Then follows a terrific conflict between the outlaw and the girl brought up in the lap of luxury. He proceeds to tame her and she fights valiantly, but at last she realises that his roughness is but a mask for better feelings. When he returns with Fraser she understands that his fine qualities are in the ascendant. He escorts them to the nearest Mexican town and incidentally saves Fraser from punishment there, then sees them off on the train to the hometown.

Owing to the collapse of a bridge, the train with its living freight is dashed into the rushing torrents below. Beth and Fraser manage to climb out of the carriage and are carried along by the swirling, seething foam. The yellow streak shows in the man and he leaves the girl to her fate. Just as she is at the last gasp, a hand clutches her and swims with her to safety. As she opens her eyes, she sees the " beast " looking down at her. He had received news of the breaking of the bridge and with some of the " boys " ridden like a demon to the rescue. When she hears that the other man had died in his cowardly flight, she confesses her love and asks to be taken back to her " prison." In one week she has passed from the butterfly stage into a real woman, whilst the " beast," through his love for her, had proved that he was a man to be trusted.

The Circus of Death.

An improved version of an Italian " stunt " picture—a big winner last time out.

RELEASED BY NEW BIO.

Length, 5,000 *feet.*

Release Date, Not Yet Fixed.

THE reissue of this Armando Vay film will provide a good test of the public's taste for sensational " stunt " films. When put out originally, " The Circus of Death " did extraordinary business, and was acclaimed a " winner " in practically every territory. That was some years ago. Will it recapture popular imagination to-day in its new and improved form? We believe it will. Tired of anæmic love stories and so-called mystery films that mystify nobody, the jaded kinema patron turns with relief sometimes to exciting melodrama which is generously spiced with the ingredients of daring and danger. In this respect " The Circus of Death " is a thriller. There is enough story in it to hold the interest, an appropriate amount of sentiment, and plenty of tense, tragic acting. But the main attractions reside in the inimitable circus scenes, the exploits of an intrepid monkey, which steals a baby and climbs with it up a huge factory stack by means of a lightning conductor, and the rescue of the child by its frantic mother. The plot leads up to, and away from, these central excitements, which are calculated to arrest the attention of the crowd in the same way as a sensational street accident or a spectacular feat in the arena.

" The Circus of Death " will give vitality to an otherwise dull program, and exhibitors are hardly likely to be disappointed with the results of booking it. Northern showmen should note that this important reissue is being handled for Lancashire, Cheshire, and North Wales by the Dillon Trading Co., of Manchester.

The Love Letter.

European program picture with Gladys Walton in a characteristic rôle.

RELEASED BY UNIVERSAL.

Length, 4,000 *feet.*

Release Date, December 3.

THERE is quite a piquant atmosphere about this picture that tends to compensate for a story which, though it opens briskly, has a weak and improbable ending. This is not mitigated by some fine acting on the part of the principal characters. Whether the religious sense of a case-hardened crook is likely to be stirred by the sight of a young mother and her baby sufficiently to remind him of the painting of the Madonna and Child, is a very moot point. Audiences who are prepared to accept a scene like this, however, will enjoy the film as a whole, for its story is, in the main, bracing, and the breezy personality of Gladys Walton helps the picture over any weaknesses that would otherwise be obvious.

Mary Ann McKee is discharged from an overall factory for secreting little love missives in the pockets of outgoing overalls. An answer she receives appeals to her and she shows it to her lover, " Red Mike " Jackson, who jealously warns her to write no more love letters. " Red Mike " forces Mary to act as " lookout " while his gang are engaged in a robbery that night. Mike is caught, but Mary escapes and decides to flee the city and look up the author of the letter which appealed to her. In the country she finds him, a young village blacksmith, Bill Carter. It appears he did not write the letter, but it was sent by friends as a joke against him. However, he decides to see the thing through and induces the village minister and his wife to adopt Mary. Later, Bill marries Mary and their life is made happy with the arrival of a baby. Then one day " Red Mike " appears. He demands the money he gave Mary the night of the robbery, and which she threw away. He is determined to take her back to the city with him. Bill comes in and " Red Mike " covers him with a revolver. Knowing " Red Mike " will kill her husband if she doesn't promise to go, she lies and says she loves the former. While Bill collapses, heartbroken, in a chair, Mary takes up her baby to kiss it farewell. Seeing Mary in the attitude of the Madonna stirs " Red Mike's " long-neglected religious sense, and he saves the situation with a confession.

WHO IS
RICHARD
TALMADGE?

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Pillars of the Turf.

Attractive scenes of one-reelers on racing subjects.

RELEASED BY BUTCHERS.

Length, One Reel Each.

Release Date, Immediately.

ONE of these racing subjects was screened at the trade show of " Beautiful Kitty " in London last week and showed a fine selection of horses, trainers, and jockeys who are looming, or will in the future loom, large in the public eye. The clever sub-titling of the picture and the emphasis upon points in certain horses' favour make this quite a live item, while the inclusion of less-known horses which, in the opinion of John Betts, may be found doing good work in the future add to the speculative interest which the picture develops. In centres where sporting instinct is strong there should be no doubt of the success of these attractive one-reelers.

Loves of the Mighty.

Impressive crowd scenes and powerful acting by Emil Jannings combine to make a tremendous picture.

RELEASED BY IDEAL FILMS.

Length, 5,650 feet.

Release Date, Not Yet Fixed.

IT is certainly a most wonderful picture that Ideal Films showed to the trade at the New Gallery this week. Whether or not it gives to us an accurate historical record of the life of that fascinating character of the French Revolution, George Jacques Danton, is beside the point. What it does give is the spirit in which he faced the difficulties and dangers of his time, and Emil Jannings, who acts Danton, shows us just those virtues which made the great Frenchman the darling of the French mob, over whom he had such amazing sway. The film shows us Danton as a great lover as well as a great leader. One may search in vain through the history books for such a manifestation, but one feels that the qualities with which the film credits him are those that would be quite consistent with his large hope and carelessness and energy, his contempt of danger, and personal magnetism.

The period with which the film deals is that which began with Danton's rupture with Robespierre, when the latter was intent on crushing all opposition by the short cut of the guillotine. The warmer-hearted Danton rebels against this decision, and rises from his place at the tribunal and decides that henceforth he will renounce politics and live once again for the joys of life. He is next seen in the dance hall where he has thrust the ragged Babette, and is living a joyous life with its habitues. Going home with one of the women frequenters and his friend, Desmoulins, he meets the daughter of an aristocrat being dragged along by some of the revolutionaries, and frees her from their clutches, handing her over to the care of his friend, Desmoulins. This is represented in the picture as one of the chief incidents which brought about Danton's ultimate downfall. The sympathy with the aristocrat, together with his serious quarrel with Robespierre, is worked upon his enemies, and Robespierre is ready to poison the public mind against him. There is an attractive scene at this point, where the mob, having been incited to make their way to Danton's house to condemn him, find themselves converted from their purpose by his personality, cease their clamourings, and depart peacefully.

Desmoulins has married Lucille, the aristocrat, who bears a great love for the heroic Danton, and this excites the jealousy of Yvonne, Danton's mistress, who betrays him to his enemies, telling them of his rescue of Lucille. Warned by Westermann of his danger, Danton merely laughs, and when the pleadings of the former and of Desmoulins fail, it is Lucille who persuades the proud Danton to make friends with Robespierre. It is, however, of no avail. Robespierre, stung by the satire of the songs which Danton has caused to be distributed among the crowds, refuses the reconciliation, and plans still further against him. Following Danton's appeal from the gallery of the tribunal, which sways the mob in his favour, his enemies set about making sure of his death and secure his arrest. Thenceforth all is easy. He is given the semblance of a trial and is executed.

This last scene or set of scenes has been contrived with great imagination and skill, and provides one of the most impressive spectacles which the film has ever given. Danton, in the foreground, laughing as the question is put to him regarding his name and place of abode, and infecting all around with his laughter, even the grotesque one-eyed guard; in the background a bank of people rising sixty feet to the topmost row of seats; Danton's dramatic appeal to them to remember his achievements, and then the sudden avalanching of thousands down over the barriers to surround their hero. Then—sour comment upon the fickleness of a mob—their melting away at the announcement that free bread is to be distributed henceforth; and Danton stands deserted.

It would have been easy at this point for an anti-climax to have spoiled the picture, but interest is maintained right through the prison scenes to the actual scene at the guillotine, which closes with Danton's ironic words asking that his head may be shown to the people. It is a master stroke of direction that this interest is maintained, and a tribute to the interest in the various characters that their interpretation has evoked.

This picture has been admirably cast and the types excellently contrasted, so that each is easily distinguishable. Emil Jannings, as Danton, dominates the whole story, as, of course, it is but right that he should. Robespierre is perhaps a trifle stuffy, as though the actor could not forget that he had to look the part. The rest of the characters are well sustained. " Loves of the Mighty " is a big picture which should find an appreciative reception in any hall.

Why Announce Your Marriage.

A brisk comedy that is good entertainment.

RELEASED BY REGENT FILMS.

Length, Five Reels.

Release Date, December 3, 1923.

ALMOST ingenious story of a secret marriage and its consequences provides this picture with a piquancy that will be much appreciated by lovers of a film dealing with farcical situations. From the starting point of a secret matrimonial adventure it is possible to branch out in many directions and develop all sorts of complicated situations. The producer of this Selznick picture has managed to keep the humour alive without its overstepping the border line, and although much of the comedy derives from the antics of a tippler, he will probably be forgiven by most audiences because of his contribution to the picture.

The two chief characters are taken by Elaine Hammerstein as Arline, the wife, and by Niles Welsh as Jimmie, the husband. They decide to marry and to keep their union a secret from

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REVIEW OF NEW PRODUCTIONS—*Continued.*

everyone. Troubles immediately develop. Jimmie is visiting his wife in her studio when, in characteristic American film fashion, a party of unconventional friends arrive. Jimmie immediately hides, but traces of him are left, and the friends discover him. Later, husband and wife repair to the former's flat, where Arline's presence is revealed by a pair of satin slippers, dragged from their hiding place by a dog. Both their characters are, as a result, blackened, and the two join again in the country. Here friends again track them, a burglary takes place, and in seeking the burglar in their house the dude, whose intoxications have provided earlier troubles, discovers the marriage certificate and all is well.

Exhibitors seeking a popular light attraction for a type of patron who does not take exception to the fun developed by a character with a liking for strong drink will find this an attractive comedy, and it must be said that Arthur Housman, who takes the part, makes the most of the situations without rendering them too vulgar, and thus enhances the entertainment value of the film.

The Woman's Side.

Average program picture of American election plot.

RELEASED BY FIRST NATIONAL.

Length, 4,900 *feet.*

Release Date———

AMERICAN photoplays have accustomed British kinema patrons to the excitement that is part and parcel of an American municipal election, and the fight between "graft" and "pure government" is the pivot upon which quite a number of stories have turned. "The Woman's Side" is a variation of this type of play, and the tactics of a candidate to secure his opponent's defeat provide the villainy of the picture.

Judge Gray was a candidate for election. His opponent was "Big Bob" Masters, who represented the crooked element. Feeling the election was going against him Masters planned an eleventh-hour coup by giving the story of Judge Gray's divorce to a prominent newspaper publisher, making the grounds desertion and mental cruelty. One day the Judge's daughter Mary met Theodore Van Ness, junr., the newspaper publisher's son. The young man was impressed by her beauty and intelligence, but failed to learn who she was. That evening he met her again as she returned from escorting a crippled pupil to the child's home in the slums. Just then they perceived a political meeting in the interest of "Big Boss" Masters. Mary rushed to the platform and addressed the crowd in the interest of her father and humanity.

Van Ness, senr., called at the Gray home and threatened to publish the story of the divorce on election morning unless the judge explained it. Overhearing part of a conversation between the publisher and her father, Mary learned the whereabouts of her mother and went to her to beg her aid. But the woman declared Mary was not her daughter. Then at the last moment Mary went alone to Masters' headquarters and threatened to commit suicide in his office if he did not retract his story so that Van Ness would refrain from publishing the scandal. Learning that his daughter was in Masters' office, Judge Gray arrived in time to prevent the suicide and force Masters, at the point of a pistol, to telephone Van Ness to kill the story. Suddenly Mary was wounded by a shot fired through the window by the jealous "Mrs. Gray," who misunderstood the motive for the girl's presence in Masters' office.

"Big Bob" Masters was badly beaten in the election, and while Mary recovered slowly from her wound she learned the truth about the judge's divorce. She was the daughter of his brother, who had died in China, where he had gone after shouldering the blame for a crime committed by another. The judge had taken an oath to bring Mary up as his own child without letting her know her father's story, but his inability to explain the baby's identity to his wife had led to estrangement and finally to a divorce. Meanwhile young Van Ness had learned that Mary was none other than his childhood sweetheart, and the story ends with his engagement to Mary.

There are many weak spots in the story, and the picture would be much improved by the cutting of the whole of the scenes between young Van Ness and the girl where they are showing each other treasures of their youth, for these are decidedly mushy. This would allow the main current of the story to run with less disturbance. The picture calls for no outstanding acting anywhere. Katherine Macdonald as Mary Gray, and Wade Boteler as "Big Bob" Masters, have the leading rôles. The lighting and photography of the film are a model of technical excellence, and this pictorial quality will commend it wherever shown. Popular halls will find this an average program picture.

The Village Blacksmith.

Fox offering that will undoubtedly book well in popular halls.

RELEASED BY FOX FILMS.

Length, Seven Reels.

Release Date, December 10, 1923.

AS its title suggests, Henry Wadsworth Longfellow's world-famous poem has provided the starting-point of this film. There is not, however, sufficient material in the poem alone for a seven-reel picture, so, as a consequence, much has had to be added. In fact, the incidents sketched in the

SCENE FROM "THE VILLAGE BLACKSMITH."

poem find but a small part in the film as a whole, which is a melodrama with the sentimental note heavily stressed. It is in the prologue that the likeness to the poem is clearest seen; this deals with the childhood of the folk who are seen later in the play proper.

Great care has been taken in the casting of characters to ensure the likeness of grown-ups to children, and although this is noticeable everywhere, it is particularly so in the case of Pat Moore as the youthful, and George Hackathorne as the grown-up John, son of the village blacksmith. A well-chosen selection of village types add to the reality of the small town life which the film portrays.

Squire Brigham, having been cut out in an old love affair by the blacksmith, John Hammond, hates him for ever after, and the Squire's son, having been largely responsible for an accident to the blacksmith's son John, which renders him a cripple, this difference between the two families is intensified.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Mrs. Hammond dies, and the daughter, Alice, mothers the family, of whom Bill goes away to become a doctor, with the intention of curing his brother. The Squire's son, returning home, makes spurious love to Alice, and robs her of some trust money which she is holding as Church treasurer. She, on the day appointed for handing over the Church funds, is unable to find the money entrusted to her care, and at a meeting the congregation is informed by the Squire of the suspicion attaching to Alice. Rosemary Martin, John's sweetheart since childhood, learns that Anson is the thief, and the tongues of slander are heard no more when Johnnie, still a cripple, sets out to exact retribution for the injustice to his sister. In a blinding rainstorm he crawls to the Squire's house, where, savagely beaten by Anson and his father, his cries attract the attention of the smith in search of Alice. Through the streets of the village, mud-begrimed, the Squire and his son are dragged to the Church, where their confession is heard by the congregation.

Bill, recovered from injuries caused in a railway accident, performs a successful operation on Johnnie, and the Village Blacksmith's cup of happiness is filled when he attends a double wedding, in which his children, Johnnie and Alice, are the principals.

Although the story nowhere sounds very profound depths, it is likely to prove a most popular offering as it possesses a sentimental atmosphere, and melodramatic climaxes are skilfully introduced. The rainstorm and the railway smash are instances of these. Throughout the photography is excellent, and the acting is everywhere adequate, the children reaching a high standard. Of the grown-ups, Tully Marshall as the Squire, and George Hackathorne as the crippled John deserve praise. William Walling looks the part of a blacksmith without being called upon to interpret very strong emotions. The title should help in the exploitation of the picture.

Wild Life in Madagascar.

Attractive travel picture series of Malagasy life admirably photographed.

RELEASED BY GAUMONT.

Length, 500 feet each.

Release Date, September 3, weekly.

INTEREST in undeveloped countries has been immensely stimulated by the film, and it is being recognised by exhibitors everywhere that the travel picture is making a strong appeal to patrons. Madagascar is one of those countries of which very little is known, and thus the series, "Wild Life in Madagascar," which Messrs. Gaumont have been screening this week in their private theatre, possesses a lively interest. The pictures have been made by African Film Productions, and good photography and a careful choice of subject have made these pictures very attractive. The three of the series shown this week possessed points of great interest. The city of Antananarivo is exhaustively presented, with its ancient and modern palaces, and other buildings in the chapter, "The Heart of Madagascar," while the wonderful stairway by which the two parts of the city are joined is finely photographed and described.

Further chapters of this remarkable series carry the beholder into the forest and introduce him to the customs and industries of the primitive people. Quite an amusing section of one of the series is that showing the dances and wrestling of the men, while the women sit around and beat time or clap.

This series of eight pictures is one that should provide many exhibitors with most attractive items for a lively program, and can be heartily recommended. The titles of the chapters are as follows: "The Heart of Madagascar," "A Forest Paradise," "The Raphia Industry," "Giants of the Forest," "A Tropical Harvest," "The Bamboo Dwellers," "Savages at Play," and "With the Betsileo."

A Rogue in Love.

A all-British production, containing a human story, bright acting, and many attractive scenes.

RELEASED BY GLOBE FILMS.

Length, 5,500 feet.

Release Date, Middle of November.

FULLER'S EXCLUSIVES are handling for the North-Western area a bright, well-acted comedy-drama, entitled "A Rogue in Love," based on one of Tom Gallon's novels. It opens in rather a sombre vein with two discharged convicts parting at the gaol door. One of them has other crimes on his conscience than those for which he has "done time," one of which is the misappropriation of a large sum of money entrusted to him by a friend in New Zealand as he lay dying. This fortune was intended for a brother in England, but the trustee gambled it all away. During a burglarious escapade, in which both the ex-convicts take part, he is shot, and with his last breath bids his pal find the man who should have had the money and explain how he has been robbed.

Not a very promising beginning for a comedy-drama; but from that point the key of the whole story changes, and we are introduced to a group of characters who, with one exception, interest us in a sentimental and humorous fashion. Jack Badgery, the surviving gaol-bird, discovers the impoverished relative of the New Zealander in Jacob Keeble, an old gentleman with a pretty daughter, Pattie. He is about to tell his story when Keeble, thinking he has come to announce the imminent return of his brother with the fortune, showers hospitality upon him and invites him to stay as his guest. This suits Jack Badgery admirably, and as he is well looked after in the matter of board and lodging he goes on postponing the evil day when he will have to disclose the unwelcome news.

It is a queer household into which Badgery has strayed. The old man trying to keep up an appearance of gentility amid squalid surroundings; his winsome daughter, just home from school and believing as firmly as her father in the reality of the wealth that is coming to them; an impecunious journalist, in love with Pattie; a man-about-town visitor with designs on the girl; an unkempt landlady, and a comic slavey—these, together with the artful Badgery himself, make an odd assortment whose actions and reactions are watched with sympathy and amusement.

The landlady and her husband tolerate old Keeble and his unpaid rent bills because he gives "such a tone to the house." Every evening he goes out in dress clothes to his "club," and one night Badgery, who is a bit curious about the "club," follows him. The quest leads to a café, and Badgery enters and sits down. Judge of his (and our) surprise when he is waited upon by none other than his host, who implores him not to tell Pattie what he does for a living. The more serious side of the plot is just beginning to deepen when Keeble's brother (who did not die after all) actually arrives with the fortune, whereupon Pattie pairs off with the journalist and Badgery marries the slavey.

It is not for the sake of the novelty or originality of the story that "A Rogue in Love" is to be commended, but for the attractive characterisation and the many amusing scenes in Keeble's lodgings. These incidents have been very well thought out and produced, and the company engaged (which includes Frank Stanmore as the ex-convict, Fred Rains as Keeble, and Gregory Scott as the journalist) enter with ability and energy into the spirit of the story.

"A Rogue in Love" is an entirely British production, and is one of the best of its kind that Fullers have shown.

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Kinema Gleanings from the West.

Exhibitor's Death—Bath Hall Closes Down—Taunton Hall Reopens—Ideal's Latest Offerings—Briefs of Interest.

From our Bristol Correspondent.

I HEAR that C. A. Birtles, of the Gaumont Co., is leaving Bristol to take up a position in the firm's Liverpool office. Mr. Birtles came to Bristol when the local branch was opened, about a year ago, as chief of the inside staff, and later, when A. G. Mountney left the firm, he succeeded to his position as outside representative in the Western territory. Since he has been in this part of the world he has made many friends all of whom wish him the best of luck in his new position.

Local Exhibitor's Death.

I am sorry to hear that Mr. G. Phillips, of the Portishead Picture House, has passed away after a short illness. Mr. Phillips, who was a new comer to the district, had only had the house a few months.

Bath Hall Closes Down.

The Vaudeville, Bath, has just closed down; another instance of the effect of the prevailing depression in the trade. For some time the house has been under the control of A. E. Vaughan, but it has been considerably handicapped by its small capacity, though some time ago this was increased by the installation of a balcony. The Vaudeville was, I think, the second picture house to be opened in the city, the first being the old Electric Theatre, which is now, after reconstruction, the Beau Nash. This was in pre-war days, 1910 or 1911, when kinemas were considered sufficiently large if they held a few hundred people. Bath is now left with only four picture houses.

Taunton Hall Reopened.

The old Empire Theatre, Taunton, has been reopened under the name of the County. Finely decorated and completely re-seated, the hall has been thoroughly modernised and brought up-to-date. One feature of the house is a transparent screen and rear projection; special attention will be paid to music, an orchestra of eight instrumentalists having been engaged; while with regard to pictures the management announce a fine program of leading films.

Briefs of Interest.

The Ideal Co. has screened a couple of capital pictures in Bristol recently. The first, at the Palace, was "Jealousy." The second, "Honour," was held at Whiteladies, Clifton; the first show was attended by Mr. A. Kay, from the London office of the firm.

E. J. Jennings, of Gaumont, scored another success with the Bristol show of "Love, Life and Laughter," held at the Clare Street house on a recent Sunday. There was a large gathering of members of the trade, both from the city and surrounding districts. That the film was appreciated is shown by the fact that a prominent exhibitor, immediately the show was over, booked the film right away for first run Bristol. On the Tuesday following, Mr. Jennings took the film to Plymouth, where Devon and Cornwall exhibitors assembled to see it. At both shows the full musical effects were given as at the London trade show.

The first Margaret Leahy film, "The Three Ages," has been secured for the first local run by H. W. Froude, of the Whiteladies Picture House, who is showing it this week.

Associated First National has stopped trade shows for a couple of months but will resume in the autumn with the new program.

The Torquay producing firm, British Photoplays Productions, Ltd., which produced "Where the Rainbow Ends," made a small loss of just under £8 on the first year's working.

"Beautiful Kitty," a Walter West production, featuring Violet Hopson and James Knight, was shown by L. Satchwell, of Butchers, at the Palace, Bristol, on Sunday.

GOLDWYN'S FIRST "DISTINCTIVE" FEATURE.

"Backbone" and its New Star.

WHEN "Backbone" is trade shown by Goldwyn, Ltd., at the New Gallery, on Wednesday, July 11, at 11 a.m., the British trade will have an opportunity of viewing the first subject to be issued under the new arrangement by which Goldwyn will distribute Arthur Friend's "Distinctive" output. It will also make the acquaintance of an entirely new screen star in the person of Alfred Lunt, whose first photoplay appearance it is, after the establishment of a big reputation on the American legitimate stage. His big success was made in the title part of Booth Tarkington's Broadway success, "Clarence," and reports from the other side on this first film suggest that he is likely to develop equal prominence as a photoplay figure.

Co-starred with him in "Backbone" is Edith Roberts, and each is given rather unusual opportunities for the display of versatility from the fact that the preliminary part of the film relates a romance of old-world France, while its development is set in North-West Canada against what are declared to be exceptionally beautiful, natural backgrounds.

"Backbone" is from a story by Clarence B. Kelland, and was directed by Edward Sloman. As a typical example of the "quality" product which Distinctive, in common with the other contributors to the Goldwyn program, has promised in combination with a much smaller yearly output it will be viewed with interest by British exhibitors. Like all the films in the Goldwyn list, it will be a three months' release.

WHO IS
RICHARD
TALMADGE?

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Scottish Notes and News.

The Tax: English Delegates Blamed—Sunday Opening Suggested—The Two Maries—New Super-Kinema for Govan.

From Our Glasgow Correspondent.

ANIMATED talk still goes on about the Tax. Perhaps the feeling of optimism was allowed too free play, and now the fact of "no concessions" has left the exhibitors very wroth. Some of them in this quarter blame England for mis-handling the whole campaign for a reduction. All the Scottish people who took part in the preliminary skirmishes did their duty nobly. When Scotland says England is to blame it is giving voice to an old racial prejudice which finds expression in times like these. As a territory Scotland may be poor in numbers, but it can and does know how to make the most of its strength.

A Move for Sunday Opening.

One exhibitor in Glasgow has raised the suggestion that if kinemas were allowed to open on Sundays it would help to balance the ledger, notwithstanding the weekly cheque paid to the Government. It is not the first time such a suggestion has been put forward. Most exhibitors do not want a seven-day week. The public, I have no doubt, would welcome the opportunity of seeing films on Sunday, but I am afraid that the "powers that be" will never give their consent to such a proposal.

The Two Maries.

Glasgow has been honoured by personal visits from two people who have been prominent in the movie world lately. The famous woman doctor, Marie Stopes, appeared at the Coliseum, where her film, "Married Love," played to very good business. Then Margaret Leahy showed herself to La Scala and the Salon before the screening of the Schenck comedy, "The Three Ages.' Margaret made friends with many by her modest demeanour, and her next picture will be looked forward to with some interest. Mr. Blair, who is now in command of the Salon in Sauchiehall Street, told me that Miss Leahy showed herself an apt pupil in the dialect of Fife-shire, and before leaving was able to spend a day at the Scottish Lake District and to say "Loch Lomond" as it should be pronounced!

Special Presentations.

The vast Coliseum Music Hall is getting a good look in with special presentations. It is closed this month and reopens on the first Monday of August with "Monna Vanna." Joe Kean, of Famous Productions, who handle this super, believes Maeterlinck's play will prove to be a strong attraction. Another extra special production which will probably get a screening at the Coliseum is the Goldwyn film, "Enemies of Women." Mr. Carruthers tells me that he is looking forward eagerly to the coming of this picture, but it will be a little time yet before he will have the pleasure of dealing with it. Meantime, with "Souls for Sale" he is doing very well, this film containing all the constituents which make for popularity.

The Lyceum, Govan.

Govan has now a super-kinema of its own and it will be interesting to watch how things go in that district, which must be one of the hardest struck by unemployment of any in the kingdom, as it is a purely engineering and shipbuilding centre. As a theatre and music hall the Lyceum served up very good fare from time to time. Now it has been repainted and re-decorated; other improvements have been carried out, and I see that the prices of admission are low, a shilling being the maximum price. Mr. James Clark continues as manager.

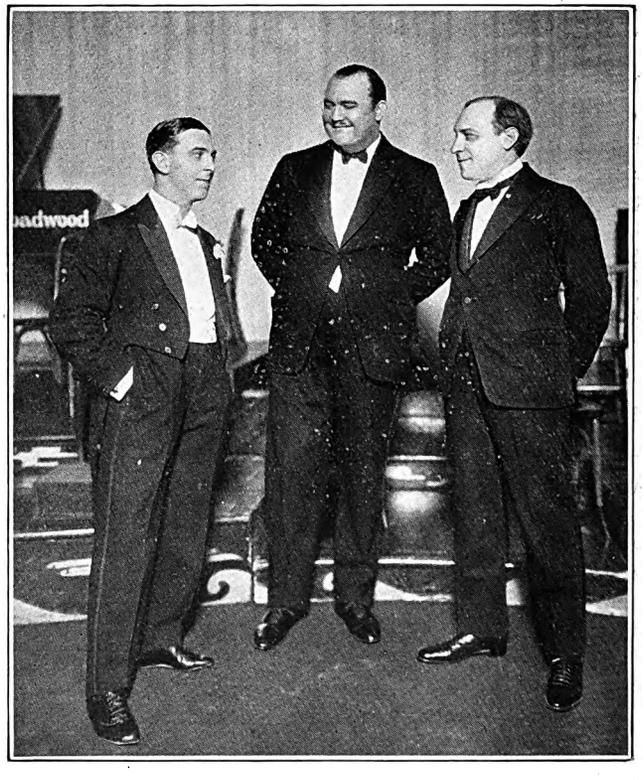
Slides from the Renters.

Jack Pickford in "Garrison's Finish" is keeping Mr. Bendon and Mr. McFadyen busy these days.

Smiling Bobby Booth, of Gaumonts, will trade show the Hollywood Comedies next Monday. Very bright stuff.

WHO IS
RICHARD
TALMADGE?

A TRADE SHOW TRIO.



Paul Whiteman (centre) conductor of the famous band which appeared at the London Pavilion when Fox Films (Managing Director, L. S. Levin, right) screened "A Friendly Husband," the comedy featuring Lupino Lane (left).

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Trade Activities in South Wales

Closing Down: Brighter Weather and Trade Depression—In Bankruptcy—Improvements at Stoll's.

From our Cardiff Correspondent.

TRADE in South Wales continues to be so very bad that during the past week a couple of kinemas have closed their doors, and others are threatening similar action. Business has never been so bad, for the spell of good weather and the consequent desire of the people to remain out of doors is having a very serious effect upon takings at the halls.

Heavy Losses.

The latest addition to the closed picture halls of Wales is the Pentygwaith Picture House in the Rhondda Valley. It is a very well-known hall and one of the oldest in the territory, but losses have been so heavy for a long time that the management have been compelled to close it. The Ton Pentre Workmen's Hall has also shut down.

In Bankruptcy.

When Percy Hayes, theatre lessee and manager, of 52, Blaencaffin Road, Llanhilleth, attended his first meeting of creditors at Newport last week, he attributed his failure to trade depression. Liabilities were placed at £812 3s. 3d., with no assets. Debtor, aged 43, for eight years prior to February, 1922, managed the local Workmen's Hall, and had been employed previously by various kinema concerns. In February, 1922, he took on lease the Playhouse, Llanhilleth. It was opened as a kinema, but, owing to trade depression, it was not successful. The Official Receiver remains trustee.

Improvements.

Improvements and decorations are being undertaken at the Park Hall Cinema, Cardiff, and the building is to be closed for several weeks for that purpose.

Stoll's Theatre.

Talking about improvements, I had the opportunity last week of seeing the renovations which have been carried out at the Cardiff office of the Stoll Film Company. The private theatre has been transformed into a charming little department, and exhibitors who have attended there are loud in their praises of the new arrangements. On July 11, by the way, Stoll's will screen at the Cardiff Capitol "Indian Love Lyrics," and arrangements have been made for a celebrated singer to take part. On July 24 "Samson and Delilah" will be trade shown at the Cardiff Capitol.

Appointments.

Two changes have just taken place at Cardiff. Mr. Robert Walker, late of First National and European, has been appointed manager of the Phillips Film Company, whilst Mr. C. Isaacs, of First National, has joined Moss Empires in South Wales and the West of England.

Ideal Bookings.

The three big Ideal films, "This Freedom," "Jealousy," and "Honour," have been booked to every important town in the whole of South Wales in record time. Mr. A. M. Bass will shortly be screening a famous super production entitled "The Loves of the Mighty" with full presentation.

SPECIAL PRESENTATION OF "THE HARBOUR LIGHTS."

ENCOURAGED by the unequivocal success that has attended his presentation of prologues for super-films at the Globe, Acton, Captain Gillete has excelled himself in the direction in connection with "The Harbour Lights," which he ran at his magnificent theatre last week. With this particular picture his prologue attains 100 per cent. efficiency in that it has the two essentials without which any effort in this direction may be said to act as a deterrent rather than as an aid to the entertainment value of the film which it precedes. These essentials in order of importance are brevity and bearing. The prologue in question has both these qualities, and that it was appreciated was proved by its enthusiastic reception from the audience.

The curtain rose on a scene in a harbour with a lighthouse standing in the foreground. On the screen, which extended the entire width of the theatre, was thrown a few feet of trailer film, purposely projected a trifle out of focus, showing a trawler in a heavy sea. The film was obscured by a heavy storm, the clouds of which cover the sea. Suitable effects were given by the effects-machine (reproduction of rain, thunder, etc.). Gradually the storm cleared, and as it did so, off the stage a man was faintly heard singing the song "The Harbour Lights," while the light from the lighthouse, which had given a dim gleam throughout the storm, shone forth with renewed power. As the weather finally cleared to a fine evening a ship came sailing into the harbour, the man on the bridge concluding the song as it did so. The stage-lights were then dimmed and the film, which opens with a very fine shot of a sunset at sea, was thrown on the screen.

Time: four minutes. Result: an audience thoroughly immersed in the atmosphere of the pictures, and calculated, after the show, to go away and tell others.

WHO IS
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LEEDS C. E. A. AND THE TAX.

To the Editor of the FILM RENTER AND MOVING PICTURE NEWS.

SIR,—When the first Entertainments Tax Abolition Committee was formed, a discussion took place at the Leeds Branch of the C.E.A., and our delegates to the General Council were instructed to inform the Council that our branch was unanimous in stating that if the tax was removed it should be taken off to the public.

When Councillor Lambert gave his report at the Council meeting he informed our members on his return that although he had pressed for the reduction to be taken off the admission prices, it was turned down. This, to my mind, was a great mistake by the first Tax Abolition Committee.

There was certainly no unanimity of exhibitors on the matter at this time, as in many cases the posters, slides, etc., sent out were never displayed as requested.

Previous to the last election, when prospective Members of Parliament were to be interviewed, we in Leeds set up a very strong committee representing exhibitors and renters, but after a few days of interviewing the interest dwindled until the committee consisted of the convener and one committeeman with his motor car, with the result that a big number of prospective candidates were not interviewed. A few exhibitors did interview several candidates in their respective territories, and the result of same was forwarded to head office.

There is no doubt that the first Tax Abolition Committee did a great amount of work, and the data obtained must have been of great use to the present Tax Committee's campaign.

My views on the future efforts are, first, it is absolutely essential for a big fund to be got together, as the agitation this time must not be short of funds.

I would take the largest picture houses in every district, and have the best speakers we could have to appeal to the public. I would certainly not make this a matter for one particular political party.

The members of the Government who spoke against the tax coming off made many mis-statements, and these should be corrected by the speakers at their meetings.

The present Tax Committee have done wonderfully well, and I am sure it must have been a blow to all of them when the voting took place, but it is to be hoped that they will continue working as they have been doing, as I am sure they are on the right track, if they can only get the financial backing of the whole industry to help them to carry on.

If only exhibitors generally would give their minds to the abolition of the tax instead of leaving it to a very few it would be a great help, and would give more courage to the Tax Committee, many of them having given a great amount of their valuable time.

The Press have given no assistance outside of the trade Press. Scarcely any papers have mentioned it.

I enclose a cutting from the "Yorkshire Evening Post," for which I helped to get the matter for Mr. Cunningham before he interviewed the editor of this paper. If every branch had seen their local Press agents, and got them to give us some publicity on the matter, it would have helped. It is to be hoped that every exhibitor will put all the energy he can, and see that between now and the next Budget Day he keeps the Tax Abolition in front of the public, pointing out how necessary it is, if the people's entertainment is to be cheaper, that the tax should be abolished.—Yours faithfully,

EDWARD M. RUSH, Secretary.

THE TRADE IN GERMANY.

By HEINRICH FRAENKEL,
(Foreign Editor of the Lichtbildbuhne).

BRITISH production in Germany is still going strong. Herbert Wilcox, having finished "Chu-Chin-Chow," is now going to produce another picture in Vienna, which will be on a still larger scale. Betty Blythe and Herbert Langley are once more co-starred in this film. In the meantime, George Dewhurst has also finished his production started a few weeks ago, which is his third film produced in Germany. The picture is called "The Little Door Into the World." Lawford Davidson is playing lead, Peggy Peterson, as well as Nancy Beard, is also featured in the film. It is not at all impossible that Dewhurst will produce still another picture in Germany, and so will some other British directors. More particulars will be given in a later article.

American Comedies Produced Here.

Speaking of foreign production in Germany, I should also mention the fact that a German company is having typical American grotesque comedies (short reel stuff) produced by an American director (All Werker) with an entirely German cast. The idea is a very sound one, as those films can be produced here relatively cheaply, and should be, provided they are good, an excellent business proposition. I saw one of them, which is really very good indeed. The company realising this scheme is Stern Films, Ltd., which only a few weeks ago is well-known to have scored a big success with the London trade show of "Trapped in the Mine." Another of the company's films ("Count Charolais") will, by the way, be trade shown in London at the beginning of August.

The Biggest Studio of the World.

One of the most remarkable things to be seen here at present is the biggest studio of the world, which, from a former Zeppelin shed, is being constructed now near Berlin by Neumann Productions, Ltd. The studio is nearly 800 feet in length, and more than 120 feet high. All the sets will be built on moving stages which, by means of electricity, can be switched from one end of the studio to the other. The most remarkable thing about this studio, however, is the fact that it is fitted with a cupola-dome, such as they use on big stages. Thus, sky, clouds, and all that sort of thing can be produced in the studio, and all exteriors will be done away with. The studio has railway communication of its own, and a railway track, connected with the general track, leading right up to the studio. I will, in one of my next articles, give a detailed, illustrated account of this tremendous enterprise.

Raw Film.

The price of raw film, in view of the steady depreciation of the mark, is being fixed now almost every week, at present amounting to 9,500 for Agfa Negative and 6,100 for Agfa Positive. A new raw film company, Glanz Films, Ltd., which is going to start production on a very large scale before long, is being started near Berlin just now. As this will mean really serious competition for the Agfa, the trade harbours strong hope that this may tend to keep prices down a little.

"APRIL SHOWERS."

The trade show of "April Showers," which Messrs Walturdaw are showing on July 17, at 2-30, is in the nature of an experiment, they having booked 300 seats at the New Gallery Kinema on the afternoon mentioned for exhibitors and special writers, who will thus be able to see the picture presented to a public audience, for the general public will be admitted, paying for their seats as usual. This is, in a way, a West End presentation as well as a trade show.

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A STRING OF STOLL TRADE SHOWS.

STOLL'S are holding six trade shows at the Scala Theatre, Charlotte Street, Tottenham Court Road, during July, all in the afternoons, at three o'clock. "The Indian Love Lyrics" will be screened on the 10th inst. This is an original story by Sinclair Hill, written around the song cycle of the same name, and features Owen Nares, Catherine Calvert and Malvina Longfellow. Music for the show has been specially arranged by Mr. Wilson Dibble, musical director of the Globe Kinema, Acton. A week later, on the 17th, "Samson and Delilah" is to be trade shown. This grandly spectacular production, featuring Maria Corda, a renowned Continental actress, is a striking example of the manner in which foreign producers—in this instance Alexander Corda—handle huge and impressive crowds without sacrificing the more intimate scenes in the story. Other films in the string of trade shows are: July 20, "The House of Mystery," a French production, with Ivan Mosjoukine playing lead; July 24, "The Mine," from the French play by Marcel Gerbidon; July 27, "The Starlit Garden," a George Clark Picture, produced by Guy Newall from the novel by H. de Vere Stacpoole, and featuring the producer and Ivy Duke; July 31, "The Foolish Virgin," an Italian production, featuring Mary Jacobini. Both "The Mine" and the last-named film will each be preceded by a new episode of "The Mystery of Dr. Fu-Manchu."

Stoll's announce that in addition to advertising "The Indian Love Lyrics" on the front page of the "Daily Mail," a whole page of the "Daily Express" will be devoted to advertising "Samson and Delilah."

FILM FRAUD CHARGE.

Accused Committed to Sessions.

A CHARGE of obtaining money by false pretences was heard at Marlborough Street Police Court last week, when Burton George, 36, American citizen, motion picture director, Dorset Street, Marylebone, pleaded not guilty to obtaining a £50 banker's cheque by false pretences, with intent to defraud, from Mrs. Encarnacion R. Scott, of the American Company (Ltd.), Wardour Street, W.

According to the prosecution, accused called on Mrs. Scott, suggesting that he should sell some films in Germany. He was given a list of various films and went to Berlin for the purpose. Returning, he told her that he had sold the films to a company. Believing the story, Mrs. Scott gave him the cheque in order that he might return to Germany after paying some debts. It was alleged that he did not sell the films, and was said to have represented that he was sole selling agent for Central Europe for the American Company (Ltd).

Accused was committed to the London Sessions, bail being allowed.

The German rights of the well-known exploration film, "Climbing Mount Everest," we learn, have been sold to the Flag Film Industrie A. G., of Munich, through Messrs Emar, Ltd., of 265, Strand, acting on their behalf. Extraordinary interest is being shown in this film, which will be exhibited all over the Reich, accompanied by lecturers, in the near future.

NEWS AND NOTES FROM NEWCASTLE.

From our own Correspondent.

LAST week was the principal holiday of the year for the Newcastle area and consequently local renters found business somewhat quiet. Exhibitors, on the other hand, in spite of the phenomenal spell of fine weather, were favoured with good houses, there being a big influx into the city for the race meeting.

Renter's Stunt

Parsons are paying more and more attention to the possibilities of the screen, but it is something novel for a renter to adopt the attitude of the minister towards betting in order to draw the attention of the exhibitors to a racing drama he has for hire.

Four Don'ts.

Mr. William Walker, the representative of Messrs Butcher, has issued a novel circular with "Pillars of the Turf." It is headed "Four Don'ts by John Betts." "What not to do, and how to do it." The four don'ts are: "Don't go after your losses. If you must bet, and your luck is out, reduce your stakes." "Don't buy money by backing odds on chances—leave that to mug punters." "Don't back racing certainties; there aren't any." "Don't bet every day unless you are a millionaire. If you were then you wouldn't bet at all." The circular concludes with the note that "Pillars of the Turf" will tell you all about racing matters, horses, trainers, owners, jockeys, etc.

Miss Leahy's Visit

Miss Margaret Leahy received an ovation on Thursday last week when she arrived in Newcastle for the purpose of appearing in person at the Queen's Hall, where the film "Three Ages" was shown. She was met on the Central Station platform by Councillor Dr. Simpson, who is interested in the film business, and a number of representatives of the industry. She was presented with a bouquet by Mrs. Dan Hardie, of the Queen's Hall, and in response to the shouts of the large assembly outside the barriers threw the flowers from the bouquet among the crowd. A reception was subsequently held at Tilley's Restaurant, and afterwards Miss Leahy appeared twice on the stage at the Queen's Hall, where she was presented with a bouquet by Mrs. Black. Miss Leahy received a great welcome and she thanked them for the reception given her in Newcastle. Miss Leahy broadcasted a message for listeners-in at the Newcastle Broadcasting Station, where she received another bouquet from Miss Pat Millican, on behalf of the members of the "Fairy League."

First Run Fixed.

"Masters of Men," one of the Vitagraph specials, has been booked to the Stoll Picture Theatre for the first run in Newcastle. Mr. E. Thompson, the local manager, informs me that the Larry Semon comedies are more in demand than ever. "The Man Next Door" had a good reception at the recent trade show, and on July 13 Mr. Thompson will submit "Playing It Wild" to the exhibitors.

Not Easy to Get.

Mr. F. W. Morrison, the local manager for the Hepworth Film Service, in the course of conversation, said that it was no easy matter to get business now, but he is taking bookings for autumn dates when trade should be better than it is at present. As far as "Pipes of Pan" is concerned it had a successful run at Sunderland last week, added Mr. Morrison. In connection with publicity matter the Hepworth Company have been helping the exhibitors in every possible way.

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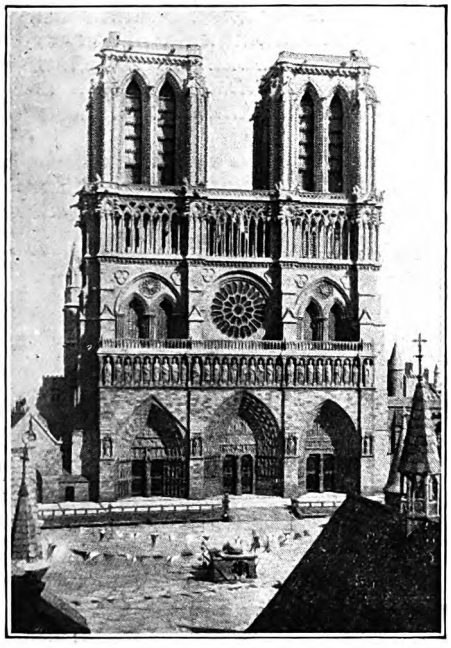
LOUD SPEAKERS FOR BIG SCENES.

The Spacious Notre Dame Set for "The Hunchback."



Notre Dame de Paris.
The Big Universal Set.

AS readers of Victor Hugo's novel will recollect, 'The Hunchback of Notre Dame," is a story of love and adventure in Paris in the 15th century. Much of the action takes place in the big square in front of the Cathedral of Notre Dame de Paris. This square, The Place du Paris, has been exactly reproduced at Universal City, Los Angeles, just as it was in 1542 A.D. The massive Cathedral has been reconstructed with remarkable fidelity, even to the hundreds of statues and decorative figures on its ornate facades.

In order to get a comprehensive camera view of this square, with its quaint houses, inns and market places, towered over by the Gothic edifice of Notre Dame, it was necessary for the director to put his motion picture cameras on a structure six stories high, and almost a quarter of a mile away from the Cathedral doors. It was at this juncture that the director thought of applying "loud speakers" to the task of handling such a scattered multitude at such a distance

Four "loud speaker" horns were arranged to command the vast set from various angles, so that every person within range of the camera heard the director's instructions. One was concealed behind the figure of a portly saint, on the face of the Cathedral, another near the portals of the garrisons' building which housed the king's guards a quarter of a mile away. A third found its place under the eaves of a quaint mediæval dwelling, and the fourth, four squares south, threw its strident tones from beneath the pillory in the centre of the Place du Paris, across the huge courtyard.

These horns, twelve inches in diameter, speaking with one voice, each magnified the director's words fifty times. Imagine two hundred men uttering the same syllables in unison. No wonder the Universal company during the act in the mob scene improved. More than 2,500 were engaged in the act of "shooting" the scene. The director really became the "general of division" with aide de camps to broadcast his instructions and control their different units.

Catherine Calvert as Queen Vashti, and Shayle Gardner as Ahmed Khan in "The Indian Love Lyrics," which Stolls are trade showing at the Scala Theatre on Tuesday, July 10.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JULY 16.
Ass. First National....The Seventh Day.....Own Theatre, 11
Gaumont....It Pays to Advertise.....West End, 11

TUESDAY, JULY 17.
F.B.O.....The Little Church Around the Corner.....West End, 11
Famous-Lasky....Back Home and Broke.....New Gallery, 11
European....The Prisoner.....Own Theatre, 11 & 2-30
Assoc. First National....Refuge.....Own Theatre, 11 & 2-30
Walturdaw....April Showers.....New Gallery, 2-30
Stoll....Samson and Delilah.....Scala, 3

WEDNESDAY, JULY 18.
Goldwyn....Lost and Found.....New Gallery, 11
Regent....The Fighting Coward.....Shaftesbury Pavilion, 11-30
European....The Prisoner.....Own Theatre, 11 & 2-30
Assoc. First National....Refuge.....Own Theatre, 2-30

FRIDAY, JULY 20.
Assoc. First National....The Seventh Day.....Own Theatre, 11
W. & F.....Second Series of Hal Roach Comedies....Shaftesbury, 11
W. & F.....Snub Pollard and Our Gang Comedies.. Shaftesbury, 11
Stoll....The House of Mystery.....Scala, 3

MANCHESTER.

TUESDAY, JULY 17.
Assoc. First National....Heroes and Husbands.....Theatre Royal, 11
Famous-Lasky....Back Home and Broke.....Piccadilly, 11
Western Import....Temptation.....Deansgate P.H., 11
European....Trimmed in Scarlet.....Winter Gardens, 11-15
European....Dead Game.....Winter Gardens, 11-15

WEDNESDAY, JULY 18.
Regent....Why Announce Your Marriage?.....Deansgate P.H., 11
Weisker....Great Expectations.....Piccadilly, 11
European....The Town Scandal.....Winter Gardens, 11-15
European....Ain't Love Awful.....Winter Gardens, 11-15

THURSDAY, JULY 19.
Weisker....Youth to Youth.....Deansgate P.H., 11
Goldwyn....Lost and Found.....Theatre Royal, 11-15

FRIDAY, JULY 20.
Weisker....A Noise in Newboro'.....Deansgate P.H., 11
Stoll....Indian Love Lyrics.....Theatre Royal, 11-15
Gaumont....Hollywood Comedies..Piccadilly & Own Theatre. 11 & 2-30

LIVERPOOL.

TUESDAY, JULY 17.
European....Kindled Courage.....Futurist, 11
European....The Flaming Hour.....Futurist, 11
Weisker....Great Expectations.....Palais-de-Luxe, —

WEDNESDAY, JULY 18.
Vitagraph....Playing It Wild.....Futurist, 11
Gaumont....“ Range Rider ” Series..Palais-de-Luxe and Own Theatre, 11 & 2-30

THURSDAY, JULY 19.
Assoc. First National....Heroes and Husbands.....Futurist, 11
Goldwyn....Lost and Found.....Prince of Wales, 11-15

FRIDAY, JULY 20.
Pathe....One Week of Love.....Futurist, 11
Weisker....Crinoline and Romance.....Palais-de-Luxe, —
Famous-Lasky....Back Home and Broke.....Scala, 11
Regent....Why Announce Your Marriage?.....Futurist, 11

LEEDS.

TUESDAY, JULY 17.
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Stoll....The Indian Love Lyrics.....Majestic, 11
Pathe....One Week of Love.....Kinema Exchange, 11-40
Capitol Productions....St. Elmo.....Kinema Exchange, 2-15
Gaumont....Hollywood Comedies.....Kinema Exchange, 3-15

FRIDAY, JULY 20.
Western Import....Temptation.....Scala, 11
Stoll....The House of Mystery.....Kinema Exchange, 11-40
Assoc. First National....The Woman's Side..Own Theatre, 11-15 & 2-30
Gaumont....Wild Life in Madagascar.....Kinema Exchange, 3-15

SHEFFIELD

TUESDAY, JULY 17.
New Century....Success.....Grand, 10-45
Gaumont....Wild Life in Madagascar.....Union Street P.P., 11
New Century....Woman of Bronze.....Grand, 11-45

WEDNESDAY, JULY 18.
New Century....Your Friend and Mine.....Grand, 10-45
Famous-Lasky....Back Home and Broke.....Union Street P.P., 11
Assoc. First National....The Woman's Side.....Grand, 11-45

THURSDAY, JULY 19.
New Century....Crinolines and Romance.....Grand, 10-45

FRIDAY, JULY 20.
Pathe....One Week of Love.....Grand, 11
Goldwyn....Lost and Found.....Fargate C.H., 11
Gaumont....Hollywood Comedies.....Union Street P.P., 11
Ideal....Loves of the Mighty.....Clare Street, 11

BIRMINGHAM.

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Butcher....Beautiful Kitty.....Scala, 7
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TUESDAY, JULY 17.
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Gaumont....Hollywood Comedies.....Scala, 11

WEDNESDAY, JULY 18.
Wardour....“ Fighting Blood ” Series.....Scala, 11-15

THURSDAY, JULY 19.
Walturdaw....April Showers.....Picture House, 11-15

FRIDAY, JULY 20.
Regent....The Fighting Coward.....Scala, 11
Stoll....Samson and Delilah.....New Street P.H., 11
Famous-Lasky,....Back Home and Broke.....Futurist, 11
Assoc. First National....Refuge.....Own Theatre, 11 & 2-30

SUNDAY, JULY 22.
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Assoc. First National....Refuge.....Own Theatre, 7

NEWCASTLE.

TUESDAY, JULY 17.
Fox....A Friendly Husband.....Picture House, 11
W. & F....Mad Love.....New Pavilion, 11-15
Goldwyn....Backbone.....Stoll, 11-15
Gaumont....“ Range Rider ” Series.....Own Theatre, 11-15
Wardour....“ Fighting Blood ” Series.....New Pavilion, 11-15
Gaumont....Wild Life in Madagascar.....Own Theatre, 2-15

FRIDAY, JULY 20.
Famous-Lasky....Singed Wings.....Grainge P.H., 11
Stoll....The House of Mystery.....Tyne Theatre, 11-15

NOTTINGHAM.

TUESDAY, JULY 17.
European....The Scarlet Car.....Mechanics' Hall, 11
European....The Power of a Lie.....Mechanics' Hall, 11
Famous Lasky....Singed Wings.....Scala, 11

WEDNESDAY, JULY 18.
Pathe....One Week of Love.....Elite, 11
Ideal....Loves of the Mighty.....Mechanics' Hall, 11-15

THURSDAY, JULY 19.
Assoc. First National....The Woman's Side.....Mechanics' Hall, 11

FRIDAY, JULY 20.
Gaumont....Hollywood Comedies.....Scala, 11

CARDIFF.

TUESDAY, JULY 17.
Wardour....“ Fighting Blood ” Series.....Kinema Club, 12-15
Goldwyn....Lost and Found.....Kinema Exchange, 3
European....The Eagle's Talons.....Kinema Exchange, 3

WEDNESDAY, JULY 18.
Fox....The Village Blacksmith.....Cardiff Cinema, 11
Ideal....Loves of the Mighty.....Capitol, 11-15

FRIDAY, JULY 20.
Famous-Lasky....Singed Wings.....Cardiff Cinema, 11-15
Vitagraph....Playing It Wild.....Kinema Club, 12-15

GLASGOW.

TUESDAY, JULY 17.
Gaumont....Hollywood Comedies.....Cranston's P.H., 11

WEDNESDAY, JULY 18.
Famous-Lasky....Singed Wings.....Renfield Street P.H., 11

BRISTOL.

FRIDAY, JULY 20.
Ideal....Loves of the Mighty.....Clare Street, 11

BELFAST.

WEDNESDAY, JULY 18.
Gaumont....For the Defence.....Own Theatre, 11

DUBLIN.

TUESDAY, JULY 17.
Gaumont....For the Defence.....Own Theatre, 11

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Producer: Walter West.
Leading Players: Fred Wright and Florence Turner

LITTLE MISS NOBODY.

"THE LADY OWNER"

Producer: Walter West.
Leading Players: Violet Hopson and James Knight.

"LITTLE MISS NOBODY"

Producer: Wilfred Noy.
Leading Player: Flora le Breton and Star Cast.

"BEAUTIFUL KITTY"

Producer: Walter West.
Leading Players: Violet Hopson and James Knight.

BEAUTIFUL KITTY.

In addition to the foregoing, Films released prior to October 1, will be available. The following are the most popular:—

"ROGUES OF THE TURF"
"THE WHITE HOPE"
"SON OF KISSING CUP"

BUTCHER'S FILM SERVICE, LTD.,

Camera House, Farringdon Avenue, London, E.C. 4.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 505. SATURDAY, JULY 14, 1923. SIXPENCE.

A Great Step Forward.

IT is ever a pleasure to record the progress of the kinematograph film, and hardly a day passes without some acknowledgment appearing in the daily Press of the advancement of the film in some way or another. Probably one of the most important recent events chronicled in the history of our industry is the distinct advance made during the past few days in regard to the film as an educative factor. Great as has been the part that the film has played in the entertainment of the masses, it has never until now achieved any real success with the educational authorities, mainly on account of the extraordinary lack of support that it has received at the hands of these bodies. It has been the custom for many years for public men, when addressing gatherings of men interested in this industry, to chide them for not producing educational films, in entire ignorance of the fact that not the slightest encouragement has ever been given to this trade to do so by the educational authorities.

England has always been sadly behind the times with regard to the film in the curriculum of the school, and despite the fact that many British manufacturers have expended thousands of pounds in a real desire to see the film take its proper place in the education of the children of this country, obstacle after obstacle has been placed in the way. Appeals to the educational authorities have, up to last week, proved entirely in vain. All this is common knowledge to every member of the film industry, so that it will come as a distinct encouragement to the British film industry to find that the incredible has at long last happened.

Last week delegates in the field of education from all parts of the Empire gathered together in London and seriously considered the film in relation to education, and, following an exhaustive discussion, unanimously came to the conclusion that a committee should be appointed to confer with leaders of the British film industry, so that the possibilities of utilising the kinema in the service of public education, especially through the ordinary routine work of the classroom, should be examined. The committee is to have the benefit of Lord Gorell (who has for many years taken a serious view of the film as an educative factor) as its chairman, and is to consist of representatives of the teaching profession and of the kinema industry.

The importance of this step to the British film industry is of incalculable value, for it means that it opens another field for their activities, and shows that the educational authorities are at last awake to the value of the film in education. The fact that a committee is to be appointed and is to co-operate with members of this industry does show that after many weary years of battling the film will, as in other countries, be part of the school curriculum. The appointment of such a committee is the direct outcome of the work initiated and carried forward to brilliant success by Mr. F. Norman-Wright, who certainly deserves the thanks of the trade for the excellent work he has done on behalf of the film in education.

The committee will be under the chairmanship of Lord Gorell, a brilliant member of Mr. Bonar Law's Government, who has worked exceedingly hard to get the educational authorities to realise the enormous force of the film in education. With such a man as chairman, and with such representatives of the film industry as Colonel Bromhead, Colonel Browne, and Mr. Edward Godal serving on the committee, there is certain to be something really accomplished for the benefit of this industry, and British film manufacturers may well look forward to a new field for their activities, for the film is bound to play an enormous part in the education of the children of this country.

So far little or no encouragement has been given to the British film manufacturer, but to-day a real step has been taken which should bring a ray of hope to the leaders of the industry in this country, when at long last the merit of the film in the realms of education is being recognised; and with a committee composed of members of the industry and members of the teaching profession engaged in devising the best means to employ the film in the school, we anticipate with pleasure that the time is not far distant when many of our studios will be making educational films, and the whole industry working in concert with the educational authorities.

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By the W

A Weekly On Trade

THE question of trade shows in Kinema Exchanges reached an acute crisis last week, when an extraordinary general meeting of the members of the Yorkshire Exchange took place to discuss the question of refusing membership to two renters' representatives. The question of holding trade shows outside the Exchange has been a very sore point with the directors for some time, and the matter came to a head when they took the somewhat high-handed action of refusing to accept the two representatives in question as members of the Exchange.

An "Impossible Proposition."

AT the meeting last week the Chairman explained the position and intimated that the loss on trade shows compared with last year was very considerable, and that when the lease expired in October it would be a very serious question as to whether it would be renewed. Be that as it may, there is no doubt that the committee of the Exchange certainly went too far in refusing to accept the membership of two highly-respected members of this industry. There were other ways of getting this debatable question settled, and I certainly think that the directors of the Exchange went the wrong way about it. John Lambert and Saul Harrison spoke their mind pretty plainly, and I agree with Mr. Harrison when he said that the committee were laying down an impossible proposition.

Why Renters Should Support the Exchange.

I HAVE always contended that it is desirable that trade shows should be held wherever and whenever possible at these Exchanges, for it is a matter of convenience to exhibitors to see them in the Exchange; and unless renters do support these Exchanges they cannot expect them to be paying propositions; but at the same time there is something to be said for both sides. Renters have complained bitterly in the past that whilst a trade show is in progress exhibitors have not taken the trouble to leave the lounge and their friends to see the film. Another point is that many renters prefer to show their big films in a theatre so that the necessary presentation can be given, but at the same time I cannot see why, unless there is some special reason why the Exchange is not used, for a film is shown under very excellent conditions, and there being good seating accommodation in these theatres, I see no reason why renters should not support the Exchange.

Guarantees from London.

THERE are many ways and means of getting things done, and I am afraid the directors of the Yorkshire Exchange went a little too far in the present instance. However, I am glad to see that the committee have promised to reconsider their decision, and I expect that the two gentlemen in question will be elected. All the same the matter is still very unsatisfactory, and it would be far better if it could be cleared up now once for all. It is quite certain that the directors of the Yorkshire Exchange cannot be expected to renew the lease of their building if they do not receive adequate support, but I am confident that if the matter was put up to the heads of the renting organisations in London it would receive sympathetic support, but there must be give and take on both sides. After all it is little use blaming the representative, as he is merely taking his instructions from head office in most cases, and if the directors of the Exchange want the matter thoroughly settled, then they must get guarantees from London.

All-British Film Week.

A PROGRAM of the "All-British Week" has now been sent out by the British National Film League, and it will be seen that the whole of the country is divided into separate sections, and a series of weeks in which exhibitors are asked to show British films has been arranged. The C.E.A. have promised cordial co-operation with the British National Film League in this venture, and have circularised their members asking for their support. Personally I am hoping that the C.E.A. will go a little further than they have done at the moment, for I notice that at the South Wales meeting the other day many exhibitors were a little hazy as to what they were expected to do, and I, therefore, think it would be wise if the General Secretary made it a little clearer to all members that the desired result aimed at was for a tremendous boom for British films during the weeks in question.

Big Effort by British Studios.

THERE will be no shortage of product on this occasion for all the British manufacturers have concentrated on making new films which will be released from October onward, so that if everyone works with a will this occasion is certain to be a terrific success. Many of the pictures that are going from the British studios will be big films in every sense of the word, and if a really sincere effort is made the kinema-going public will have the pleasure of seeing a number of British pictures fit to compare with the world's best. Col. Bromhead, when I saw him a few days ago, was exceedingly optimistic and is working hard for a bumper

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ay Notes.

Causerie Topics.

success, and if exhibitors show the same spirit kinema audiences will see the enormous strides that British producers have made in the last few years. A selected list of over one hundred subjects will, I understand, be available for showing, and the full list will appear in next week's issue.

'Ware Undue Optimism.

I NOTICE at the meeting of the North-Western Branch of the C.E.A. last Friday that Alderman Trounson gave a pretty lengthy report of how the Entertainments Tax campaign failed to achieve its purpose. Briefly, the worthy Alderman considered that the only reason that a concession was not gained was because the Government whips were put on and it was made a party question involving the very existence of the Government. Curiously, Alderman Trounson seems to find a certain measure of solace in the fact that 183 voted in favour of revision of the tax, but I really cannot see that there is anything particularly hopeful in this. Unfortunately, members of the tax committee, when chatting on the subject of the last campaign, almost invariably take unction to their soul because they managed to get this number of Members of Parliament to vote for revision, but, considering they had promises from 420, personally I cannot see that they have very much to shout about. I do hope that with the next campaign there will be a little less optimism, for as far as I can see there is nothing whatever to warrant it. What is needed is a better organised campaign with the united trade at the back of it, then we might get something in the nature of results.

First Film Charity Matinee.

AN important event for the trade takes place on Thursday, July 26, when the first film charity matinee under Royal Patronage will take place at the St. James's Picture Theatre, near Buckingham Palace. The performance is under the patronage of Her Royal Highness Princess Mary, who will definitely be present on this occasion, and it is the first occasion upon which a film charity matinee has been organised in the history of this trade. The proceeds are to be given to St. George's Hospital, and I notice that the star picture on the program is Harold Lloyd's very successful comedy, "Safety Last." It is to be hoped that there will be a bumper attendance on this occasion, and I look forward to seeing many members of the film industry present.

Marriage of Stoll Lawyer.

ARTHUR FULLMAN, the New York attorney for the Stoll Film Co., who came over to this country primarily in connection with the Goldwyn-Stoll case, appears to have made good use of his time, for I see that he married Miss A. M. Benjamin, the adopted daughter of Mr. Park Benjamin, the American lawyer, and sister of Caruso's widow, in London last week. Mr. Fullman is a remarkably shrewd lawyer, and has watched the Stoll interests in America for many years. The happy couple left after the wedding for Torquay, where the honeymoon is being spent. Hearty congratulations.

Big Construction Schemes.

BENJAMIN HICKS, the well-known managing director of Apollo Films, is reported to have disposed of his entire interests in this company, and intends devoting his activities in future to theatre construction. Mr. Hicks has for many months had some very ambitious schemes on hand, including the deal for a big theatre in Piccadilly Circus and a large theatre in Paris. It is his intention to build and operate all the houses on the lines of the Capitol in New York.

Fuss About Griffith.

ONCE again the American trade papers announce the intention of D. W. Griffith to come over here and produce pictures after he has finished his next photoplay, which includes Al. Jolson, the celebrated black face comedian. It is naturally of interest for this country if Griffith does produce over here, but I do not know that it is of such epoch-making importance. Personally, I get very tired of reading about Mr. Griffith's plans, and still more tired of the extraordinary fuss that is made about his intentions in this country.

All Aboard for the Pictures!

EVERY day one finds chronicled in the daily Press some news of fresh ground into which the all-conquering film has penetrated. Last week the film in education was the principal topic, and now the film theatre on board ocean-going liners is an accomplished fact. The Leviathan, the new great American liner which came over this week, showed a variety of American films during its maiden voyage, in particular, the "Merry-Go-Round" and Goldwyn and Paramount pictures being shown. Inside the next year or two it will be found that all the big transoceanic liners will be fitted with kinema theatres.

Split in the "Big Four"?

A CRISIS would appear to have taken place in the affairs of United Artists in America, for I see that D. W. Griffith has definitely broken away from the company, whilst Fairbanks is reputed to have said

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that "Robin Hood" will be the last picture that will go through this organisation. Chaplin has, of course, never put a picture out through this company, as his contract up-to-date has called for all his pictures going through "First National." Hiram Abrams, the president of the company, arrived in this country on Tuesday night, and the fact that he is over here and not in New York rather leads me to think that things are not so bad as they have been made out to be. Rumours have been flying round filmland for the past few weeks about the future of Allied Artists in this country, and doubtless the coming of Mr. Abrams has lent a certain significance to the many stories that have been told.

Illness of George King.

I AM exceedingly sorry to hear of the illness of Mr. George King, the popular sales manager of Allied Artists. Mr. King was taken ill with diphtheria in Belfast a few days ago, and is likely to be incapacitated for some weeks. The latest news at the moment is that he is making good headway, and I am sure that my readers will join me in wishing him a speedy recovery.

Yorkshire and the Censor.

DURING the past few days I understand that licensing authorities in Yorkshire are making it a condition of the licences that only films with a censor's certificate shall be exhibited. This is an important matter for the industry, and should certainly strengthen the hands of the British Board of Film Censors.

Film Fashions.

THERE are fashions in film details, as with everything else, and the film reviewer is conscious of the existence of these fashions as day after day he sits through a number of films. At one time it is dogs that are introduced at a certain point to carry the interest over a weak spot; at another it will be cats; and following the screening here of Chaplin's "Pay Day," in which cats figure largely, it was almost impossible to see a film in which kittens nestling in a basket were not introduced. The latest fashion is what Americans call "eats," and for some time almost every American film screened has had "eats" in it somewhere.

"Drinks" and "Eats."

NOT, of course, the formal dinner—that is too distant and detached—but close-ups of people eating or drinking vulgarly peas with a knife or tea from a saucer. Or in others the awkward partaking of food is emphasised. Perhaps this is only natural. Having exhausted all the bootlegging jokes, and having no drinks to fall back upon for humour, they fly to the companion appetite for detail. Another awful example of the effects of prohibition!

"If Winter Comes."

EXHIBITORS are awaiting the *premiere* of the great Fox picture, "If Winter Comes," with considerable curiosity, their appetite having been whetted by the stories that have appeared in the American trade Press concerning the wonders of this production. When I was chatting with Harry Rowson last week on his return from America, he expressed the opinion that this photoplay was the finest production that had ever emanated from America for this country. I have seldom heard Mr. Rowson speak so enthusiastically concerning any picture, and as I have a very great respect for his opinion I am looking forward to seeing a really great film. I expect the Fox Film Co. will make an announcement concerning its *premiere* very shortly.

Rothacker Coming to Europe.

I UNDERSTAND that Mr. Watterson R. Rothacker sails for Europe on the Majestic to-day. He will be accompanied by Charles E. Pain, sen., attorney for the Rothacker enterprises and chairman of the board of directors of the Selznick Distributing Organisation. The primary purpose of the trip is to make arrangements for a Rothacker laboratory in England. While abroad they will survey motion picture conditions in other European countries. Mr. Rothacker has so often stated his intention of opening up in this country, without definitely doing so, that I wonder if we ever shall see the Rothacker laboratory.

The Fallen Star.

THE passing away of Albert Chevalier has its poignancy for the film industry, apart from the sense of kinship which all connected with the trade experience for other branches of the entertainment world. "My Old Dutch," which won its way into many hearts as a song, was later developed into a play, and then as a film it had a popularity which no amount of screening could exhaust. Over and over again it was reissued, and the mere mention of the great comedian's death awakens the hope that it may be offered again. Chevalier's touch was sure, and this was the secret of his popularity; one often wishes that sentiment might always be touched with so sure a hand.

"Chippy" Wood Joins Fox.

JUST as we go to press I learn that Captain F. D. Wood has joined the Fox Film Co. in a very responsible capacity. "Chippy" Wood, as he is affectionately known to all his many friends in the trade, is one of the oldest members of the film industry, having been general manager for Gaumont's for many years, following which he did most important work in connection with the entertainment of the troops at the front. Subsequently he joined John D. Tippett, and managed the International Film Distributing Company, which later merged into First National. Captain Wood's long experience and shrewd organising ability should make him a valuable asset to the Fox Film Company, who are to be congratulated on securing such an experienced manager.

Warner Bros. Secure Ernest Lubitsch.

WARNER BROS. have entered into a contract with Ernest Lubitsch, the famous German producer, to wield the megaphone in a number of forthcoming productions. It was on completion of the production of "The Street Singer," with Mary Pickford, last week, that he entered into his engagement with Warner Bros. It is known that among the number of screen classics to be directed by Lubitsch will be a picturisation of the French play, "Deburau," by Sacha Guitry. He will have his own producing unit as apart from the many other units of Warner Bros.' rapidly increasing organisation on the West coast.

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The Empire Exhibition.

NEXT year we are promised a huge Empire Exhibition, to take place in the spacious grounds and buildings specially erected at Wembley, at which it is safe to assume there will be many thousands of visitors coming from all parts of England, the Dominions, European countries and America. The Exhibition has been conceived on a vast scale, and will, undoubtedly, contain exhibits from almost every industry one can possibly think of. So far as can be ascertained at present the Exhibition authorities propose building a large Kinematograph Theatre at which screen exhibitions of films will be held daily throughout the time that the Exhibition is open. This is apparently the sole extent to which the kinematograph industry is likely to be represented at the Empire Exhibition.

Some talk has been prevalent in filmland concerning the proper representation of the kinematograph industry in this Exhibition, but it does not appear to have resulted in anything definite, for the Exhibition authorities have, I understand, nothing more in their mind at the moment than a theatre for showing films to intending visitors.

Frankly, this is a most unsatisfactory state of affairs and shows the ineptness of the directors of the Exhibition in assuming that the only extent to which this great industry of ours should be represented is merely by screening pictures which would probably be seen to far greater advantage in the ordinary kinema theatre. In the first place it should be apparent that visitors to the Empire Exhibition are hardly likely to flock in their thousands to a kinema theatre inside the grounds, no matter how excellent a program of films is being shown, because they can attend their own kinema theatres in their own towns at whatever time they desire. Exhibition visitors do not, as a rule, give a great deal of their time to attending the screening of films, so that it would appear that the kinematograph industry is unlikely to shine to any very great advantage. Inasmuch as every other industry is being represented in this Exhibition surely it behoves the kinematograph trade to see that the film industry is adequately represented in a space commensurate with its importance. Here is a great exhibition being attended by thousands of visitors from all parts in this country and overseas and it would be a criminal shame if the kinematograph industry did not take its rightful place in the Exhibition.

Last year a British cinema exhibition was projected which was to take place during this month. The project came to nothing, and quite rightly so, because it was in the hands of people who were not thoroughly in touch with this industry. At the same time every member of the trade recognised that the time was ripe for an exhibition, provided that it was representative of the British film industry, and that every important house took its place and part in the exhibition. Leaders of this industry will see the importance of being represented at the Empire Exhibition, but at the same time they must see that the Exhibition Authorities give this great industry its due meed of importance. The erecting of a kinema theatre for showing films will not meet our requirements, and unless the directors of the Exhibition intend to give a large amount of space to exhibits of machines and accessories, all of which are of extreme importance to the people who will be visiting Wembley, then the leaders of this industry will be well advised to leave the whole thing alone. An exhibition is badly needed, and there is no more fitting place for it than at Wembley, but above all what is essential is to see the trade is not let down in any respect. Too often in the past has this industry of ours been treated with scant respect by exhibiting authorities, and it is high time that the K.M.A. and K.R.S. took action to see that the kinema is represented equally with other industries.

The matter calls for the immediate attention of the whole of the trade, and we hope that they will see the importance of at once taking action.

Ernest W. Redman

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The Film in

Recognition from the Imper Notable utterances from personalities at dinner— co-operate with membe

UNDOUBTEDLY the greatest move that has ever been instituted in the history of the British Film Industry in connection with the film and education occurred last week as a result of the Imperial Educational Conference in London. For many years leaders of the British Film Industry have striven, without achieving any real success, to interest the Educational Authorities in the merits of the film as an educative factor.

Time and again, during the past few years particularly, British Film Manufacturers have been anxious to co-operate with the Educational Authorities, so that the film might take its proper place in the school in the same effective manner as that in which it operates in America and Germany. Attempt after attempt has been made, and, for the most part, these have lamentably failed, mainly on account of the lack of support and interest from the Educational Authorities. It is, therefore, all the more pleasing to record that as the result of continuous pressure by Mr. F. Norman-Wright the question of the Film in Education is to-day well on the way to a solution.

For the past two years Mr. Norman-Wright has worked hard to get the Educational Authorities interested in this vital matter, and when the Imperial Educational Conference was convened he was chosen by the Board of Education to be chairman of the Kinema Committee, and, accordingly, arranged a show of machines suitable for school equipment at the Educational Exhibition last week. At the same time he secured a large number of educational and instructional films, from which a selection was made for a program to be presented to the delegates. During the Conference he arranged for a screening of these films, which had mostly been made by the leading producing companies in this country. These were shown to the delegates on Thursday afternoon and created an enormous amount of interest.

LORD GORELL.

After the screening Mr. Norman-Wright entertained the delegates to dinner, where he made an eloquent plea for the film in education, pointing out that education by visualisation made a greater impression on the memory, and consequently had an enormous effect on the life of the person being instructed.

The dinner, which was attended by educational representatives from all over the world, as well as prominent personalities, such as Lord Gorell, Sir Edmund Phipps, of the Board of Education, Sir Sidney Low, Sir Mark Hunter, the Vicar of Blackpool, and other well-known public men, proved to be one of the most interesting events that representatives of this trade have ever attended. It showed, above everything else, that the film in education was seriously regarded by the delegates at the Conference, and following splendid speeches by Lord Gorell, the Chairman of the Conference, the Vicar of Blackpool, Colonel Bromhead and Colonel Browne, Doctor Viljoen, Sir Sidney Low, Sir Mark Hunter, and Sir Edmund Phipps, the Chairman made the suggestion to the Conference representatives that they should select a Committee from those round the table who would give them help in the matter of the instructional film, with Lord Gorell as chairman.

As a result of this suggestion, when the Imperial Educational Conference opened on Friday morning, on the motion of Mr. Frank Tate, Director of Education for Victoria, Australia, a resolution was unanimously adopted that a Committee should be established in conjunction with the leaders of the kinematograph industry to explore the possibility of utilising the kinema in the service of public education.

The speeches at the dinner all showed the serious manner in which the delegates to the Conference viewed the film as an educative factor, and the appointment of a Committee is the biggest advancement that the film industry has had from the Educational Authorities.

Great credit is due to Mr. Norman-Wright for his excellent work in this connection, and also to Mr. Low Warren, secretary of the Kinema Committee, who has worked hard in obtaining this result.

IMPERIAL DELEGATES AT DINNER.

At the dinner, Mr. Norman-Wright presided, and among the guests present were Lord Gorell, Sir Edmund Phipps (of the Board of Education), Sir Mark Hunter, Sir Harry Brittain, M.P., General McNalty, Sir Sidney Low, Sir A. T. Davies, Mr. G. H. Hofmeyer, Dr. W. J. Viljoen, the Rev. A. W. A. Little (Vicar of Blackpool), Col. H. A. Browne, The Hon. Willoughby Bullock, The Rev. F. De Cruchy, Col. A. C. Bromhead, Capt.

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Education.

ial Education Authorities— delegates and prominent Committee to be formed to rs of Film Industry.

W. R. Warren, Col. Boyes, Dr. Wiethalis, Major Carey, Major Maclean, Col. Lascelles, and Messrs. Low Warren, H. Fraser, G. H. Caldwell, A. E Twentyman, J. C. Stobart (of the Board of Education), P. J. Dillon, E. Godal, W. R. McLevy, George Fletcher (Irish Free State), E. E. Beare, H. W. Ely, F. Sissons, H. L. Governton, — Braybrook, A. Keir, M. P. West, G. A. Wathen, D. J. Oman, V. F. De Lisle, E. W. Fredman, E. L. Mort, A. Kew, W. T. McCoy, and W. Haywood.

AN ESSENTIAL IN EDUCATION.

The Chairman, in proposing the toast of the guests, said he appreciated the fact that so many of their friends had attended the dinner. He was particularly glad to see so many gentlemen present who were thoroughly acquainted with the question of the Film in Education. He did not presume to be able to advise anyone on the matter, although he took a great interest in the subject, but it did seem to him from practical experience that the film was absolutely essential, not only in the education of the child, but also in the development of education in the adult, because there were so many people who had passed beyond childhood who required further education.

Education by visualisation made a greater impression on the memory, and consequently had an enormous effect on the life of the person being instructed. As far as the children were concerned, he said he failed to see how any schoolmaster could convey a message to ten or twenty or thirty, or whatever the number might be, in the same practical manner as it could be done by visualisation. Visualisation gripped the intelligence much more quickly and made a stronger impression. He, however, was there that night not to teach but to learn. He was assured after his visits to many parts of England, that sooner or later the film would take a prominent place in the matter of education, but he pointed out that the trade ought to be encouraged to produce the class of film that would be required for the purpose of instruction. The film industry was, at least, honest, and they said quite frankly that they were in the business for money, and, like all Englishmen, if they could make money pleasantly they would like to do it in that way, because they knew that while they were making the money, they were doing good for the country. (Applause.)

F. Norman-Wright.

LORD GORELL'S TESTIMONY.

Lord Gorell said he could claim to have some experience of Education by Films, for he happened at one time to have been in charge of the education of the British Army, and they had at one time three million men under instruction. He found that in dealing with matters of education they could deal with the large numbers in a very much shorter time, and certainly much more effectively. He found, however, at that time that it was extraordinarily difficult to get a really good instructional film, but at any rate they managed to instruct a lot of people fairly rapidly with what they had at their command, and they were convinced that at any rate they would be able to do a very great deal by visual instruction, in fact, a great deal more than anybody had hitherto realised, as the film developed.

In this connection he was struck by the idea that in order that the common ideas of the Empire might be more universally spread and impressed on their people, those people must be in possession of knowledge. He regarded the film as the effective medium for that purpose, and said they had an almost unrivalled chance of teaching the different nations which constituted the commonwealth of British nations a knowledge of one another. Speaking of his experience in Kenya, he said they found that there they had only two ways of really getting knowledge into the minds of the children; one was through the ear, in which connection they made good use of the phonograph, and the other was through the eye. Effective work was done, and the possibilities were appreciated, and their eyes were opened as to what might be done by means of Film Education.

He believed that as they realised more and more their responsibilities for some of the races in the mandatory and other territories, they would develop the film for the purpose of educating the native peoples. There was no doubt that as far as the film in education was concerned, those responsible for any such system of instruction would have to be creators. The Film Industry has suffered because of its extreme youth. It was the property of youth to be very vocal, and in the early days, at any rate, of the film, the promoters, while he would not compare them with the Salvation Army or the Suffragettes, he would say that they had been entirely successful. The industry, however, was suffering in educational circles from that very fact. He referred to a speech made by a distinguished Scottish Educationalist in the House of Commons, who described the present movement as a fad, and said he denied that it was a fad, and pointing to the progress of the Kaliedoscope, in the early days of which equally reflecting things were said, remarked that the influence of the film throughout the world was the answer to all that.

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THE FILM IN EDUCATION—*Continued.*

THE UNITED STATES EXAMPLE.

Lord Gorell added that recently he had been given some statistics from a missionary who had devoted particular attention to the work of the film in the United States of America, and who said that one hundred projection machines were in use in the schools and that of the entire number of schools in the country 40 per cent. were equipped with those projection machines. His informant also said that unless children passed a certain standard they were not allowed to go to the visual instruction classes, with the result that a great impetus had been given to the improvement of earlier education. The missionary also told him that in 28 education centres 78 per cent. were taking up visual instruction as part of the school curriculum. That shows sufficient progress, at any rate, to dispose of the suggestion that the use of the film in education was a mere fad. (Hear! hear!)

As to the production of the films, Lord Gorell said it was quite obvious that they could not expect gentlemen to put money into the business unless they were assured that they were going to be supported in some way by Education Authorities. He hoped that as a result of the deliberation of the Conference they would find the Film Industry and the Education Authorities working hand in hand. It was quite clear that the film producer could not produce an Education Film unless he knew what the educationalists wanted, and it was quite obvious, also, that the educationalist did not know what could be produced unless the film producer told him what was possible. They now had the film definitely in Education in Medical Spheres, and they might look forward to greater exploration in the scientific and industrial branches.

The Chairman said that some months ago he endeavoured to persuade Lord Gorell to enter into the film business quite apart from the educational side, and he now really thought that he would very shortly have Lord Gorell in the film business. "In fact," said Mr. Norman-Wright, "he has practically promised me to come into the industry. The fact of Lord Gorell being in the film business will be of great assistance to us." (Applause.)

IMPERIAL POSSIBILITIES.

Sir Harry Brittain, M.P., speaking of the Film in Education, said, "I received the education of the average Britisher. I went to a public school and then on to the University of Oxford, but I did not learn a damn thing (laughter). That is perfectly true, and probably one of the reasons why I was launched on the world in that state is owing to the fact that the Kinema Industry had not been developed at that time." (Laughter.)

He said it seemed to him that they had not only to think of the schoolboy or schoolgirl, but of the man in the street, who was but, after all, the schoolboy grown, and in tackling the education side of the film they had to remember that just as the schoolboy liked butter with his jam, so the man in the street liked his instruction by such means as a film could provide. They all knew that the appeal to the eye was far more likely to stay longer in the mind than the ordinary appeal of the ordinary schoolbook, and in this connection he said the film could be very effective in teaching geography and history; but in the matter of history, he said, we should take care that the historical incidents being related should be portrayed by a citizen of the country whose history was being taught. Sir Harry looked forward to the day when the film would be of great value in explaining the meaning of Empire to all the citizens of the British Empire, and expressed the hope that there would be added to any such system of instruction a really good broadcasting scheme which would let the inhabitants of the farthest and most isolated parts know what was happening in the more densely populated places.

A TRIBUTE TO THE TRADE.

The Vicar of Blackpool, asked to explain why he had bought a projector, said he would like, in the first case, to say that he agreed with Mr. Norman-Wright, that as far as the kinematograph industry was concerned, it was not a philanthropic institution, and they recognised straight away that they would have to pay for films of an educational character. At the same time, he pointed out that whenever the opportunity occurred kinema proprietors all over the country helped the schools, and, speaking for his own district, said that not a single picture of an educational value ever came into his area without the proprietor throwing the doors open to the school children. He bought his new projector because he knew its value as a means of instruction and also because he had the money. (Laughter.) He said it would be advisable, in view of the lessons that they had already learned in this connection, for Education Authorities throughout the country to examine the possibilities of the kinematograph.

As far as Education and the Films were concerned he was perfectly certain that, provided the Education Authorities could give the kinematograph industry a sufficient guarantee that the film would be of educational value, and that they were going to back up the work financially, the right type of picture would be produced. The film industry at present was not to blame for what was being produced. "As far as certain people are concerned, who occupy positions like myself, we do believe that there are tremendous possibilities from the kinema, and I would go so far as to say that I would not hesitate to use the film in my own church work on a Sunday night, because, after all, I am not one of those people who believe that everything I say is believed, or that everything I say goes home, but I am inclined to say that the use of the kinema in the schools and churches of the country is full of great possibilities in the matter of driving home some of the truths which have made our nation and other nations great in the sight of mankind." (Applause.)

Mr. W. T. McCoy (Australia) said he was very much interested in the use of the film in schools because he felt it was going to have a very educative influence. He assured the members of the industry present of his hearty support, and said he would help them to do any-

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THE FILM IN EDUCATION—*Continued.*

thing he could to introduce the films into the schools. He believed they would succeed if they succeeded in producing the right type of film, by which children up to the age of twelve, fourteen, or sixteen would be instructed. If they succeeded in doing that they would do a great deal for education generally and for themselves. (Applause.)

THE MANUFACTURERS' VIEW.

Col. Bromhead, speaking from the manufacturers' point of view, said he had been mixed up for twenty-five years with film matters and had learned to look upon the kinematograph trade as one continuous education. He believed the appeal to the imagination which the film made was incalculable for good or for evil. He had occasion to examine the question of the Educational Film. His firm had put money into that side of the business, and had lost it. They had received a great deal of encouragement from educationalists, but not commercially. They had received a great many applications from schoolmasters for films and operators, free, gratis, and for nothing. Well, the firm had done all that, but there came a time when they found they had to produce something which made money. That was one of the reasons why the Educational Film had not made progress, and they could not ask people to repeat experiments *ad lib* on which they were losing money. The educationalists must be shown that there was scope for their work, and it was up to the Conference to do it now. In addition to these difficulties, Col. Bromhead pointed out that manufacturers in this country had other troubles in the way of restrictions.

HINDRANCES TO ENTERPRISE.

He gave an instance of how he required a spider for use in the film known as "Bruce and the Spider." They tried the Zoo for a spider which was to convey the idea of perseverance, but there was a positive refusal to give any help. Giving another instance, he said the Chief Commissioner of Police had refused to allow a parade of the London Fire Brigade in order to be filmed, and gave as his reason that it was not a legitimate performance. (Laughter.) Such restrictions did not exist in any other country in the world. In every other country, in every other competing country—and God knows they existed very strongly and powerfully—every kind of support was given to the manufacturer because it was realised that whereas in the old days the flag followed the trade, the flag now followed the film. In this country the film manufacturer was beset with difficulties of various kinds, and in some cases of positive restriction from the very authorities who ought to be the first to support them. He knew that great efforts were being made in the cause of education in Australia, and he heartily congratulated Mr. McCoy on what was being done in that great dominion. In reference to the subject of industrial films, Col. Bromhead said, there was no encouragement in that direction in this country from the authorities, but that was purely a matter of L.S.D.

AN AID TO INDUSTRY.

He knew, however, that a number of British industries were being filmed at the present moment by the Federation of British Industries, and he believed that this connection would be presented at a later date, and this would probably be followed by comprehensive schemes which would add to the films of industry in this country. When they were considering the question of the appeal of the film to the people of the world they had to have regard to a fact that was very little realised in this or any other country, and that was that the vast majority of the people were illiterate, and this being so the value of the film as instructor could not be over-estimated. He mentioned that during the war he was two years with the Russian Armies. About 92 per cent. of those armies were illiterate. During his period with them pictures were shown of British troops and the Russian troops, and if they had seen, as he had seen, those Russian troops and moujiks who had observed a film for the first time, they would be convinced, as he was, of the value of the Educational Film. (Applause.)

The Chairman here remarked that those of them who knew Col. Bromhead, knew that while he was in the film business as a business man, he was keenly interested in the work of education, and would be the last man to avail himself of such an opportunity to go in for advertising. (Hear! hear!)

A SOUTH AFRICAN ASPECT.

Dr. W. J. Viljoen (S. Africa), speaking as a member of the Imperial Educational Conference, said that in regard to the education of the natives of darkest Africa, the kinema, if wisely applied, and if the films were suitably selected, would prove to be one of the most potent factors in spreading light and learning and civilisation among the native tribes. Those tribes were yearning for knowledge, they were hungering and thirsting for such knowledge, and were prepared to make very great sacrifices in order to obtain it. In fact, in many cases they were sacrificing themselves more than were Europeans in the interest of their children. He had gained considerable experience in that direction when he was a Director of Education in the Orange Free State, and he believed that the kinema could be made a very potent and useful adjunct, not only in matters educational, but also in matters religious, provided the films were properly selected and carefully prepared. If that were accomplished a great work would be done, not only for those people themselves, but also for Christianity. He said he was in favour of the film being within the range of the ordinary school curriculum, but counselled that in the event of that being done adequate attention should be paid to the use of proper language interpretation in film description. (Hear! hear!)

REBUFFED BUT PERSEVERING.

Col. Browne, speaking as a film producer, said he had for fifteen or twenty years studied the question of the Film in Education, and he wondered how long it would be before the Education Authorities would realise the value of it as a means of instructing individuals in all parts of the world. When he looked around that table and saw the amount of brain power among them, he could not believe those who said the British Empire was tottering to its fall. Nor could he believe that they were going to

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THE FILM IN EDUCATION—*Continued.*

neglect such a useful instrument of instruction as they were discussing. It had to be remembered, however, that they were looking at the field from the commercial point of view. They had endeavoured to push the matter to the advantage of education, but they had not got any encouragement from Education Authorities. In fact, they had all lost money, but still they were prepared to go on in the hope that the Authorities would waken up to the Empire potentialities of the film as an educator. He still believed that trade followed the flag, but as trade followed the flag so it would follow the film, and if that were to be the case they must march side by side with the film producers who would help to bring about the best results. He denied that the film caused eye-strain. Col. Browne remarked that he understood that America had in hand a program for the spending of 25 million pounds in the production of kinema films during the next twelve months. All, however, that they in England asked for was about a million pounds, and they would give the Authorities in turn all that was required. What was one million pounds to a country like this, he asked. Why if they stopped the dole for twenty minutes they would have the money. (Laughter.) Let the Authorities tell the trade that they wanted the films and they would be found in a very short time. Film libraries would be established from which the films could be acquired at a very moderate cost.

Sir Sydney Low said he could bear out what Col. Bromhead had stated in regard to difficulties and restrictions, and gave several instances of this kind. He spoke warmly of the efficacy of the film as an aid to instruction of children and adults, and said that by a careful selection the film could be made a great influence in conveying information to native races.

Mr. Fletcher, of the Irish Free State, also spoke warmly of his experience of the film as an educator.

THE FILM IN INDIA.

Sir Mark Hunter spoke of his experience in the Indian Provinces of the value of the film in educational work, and said there was not only a necessity for the film in the school, but a great necessity for the British producer to send out his healthy films in order to counteract the influence of films from another quarter. He mentioned as an instance of restrictions in this connection in India that on one occasion they were charged the same duty for Educational Pictures as they were for Picture House Pictures, and said Educational Films should not be taxed in that way. What they wanted in India was the Indian children to be rid of the idea that the type of people they saw on some of the films were representatives of the people whom they looked upon as their former rulers. About 90 per cent. of the pictures they saw there came from America, and he expressed the hope that those pictures did not represent American civilisation.

Sir Edmund Phipps (Board of Education), in returning thanks for the chairman's hospitality, said the Board of Education were alive to the fact of the value of the film and its possibilities in the matter of education, and were slow to turn down any application from any authority to make use of the film.

The Chairman said they had a remarkable discussion, which more or less partook of the character of a debate, and he suggested to the Conference representatives present that they should select a committee from those around that table who would give them help in the matter of the instructional film. He asked them to realise that they were 100 miles behind Germany in this matter, because Germany subsidised the film. He referred to what he termed the splendid work of Mr. Low Warren and Major Maclean.

On the motion of Lord Gorell a cordial vote of thanks was passed to the chairman, who suitably responded.

IMPERIAL CONFERENCE DECISION.

On Friday, when the Imperial Educational Conference resumed its session it unanimously adopted the following resolution, after a discussion on the subject of the kinematograph as a factor in education:

(*a*) That in the opinion of this Conference it is desirable that a central committee should be established in London to explore in concert with the leaders of the kinema industry the possibilities of utilising the kinema in the service of public education, especially through the ordinary routine work of the classroom. (*b*) That the Conference invites Lord Gorell to act as the organiser of the committee in consultation with the public education authorities, representatives of the teaching profession, and representatives of the kinema industry. (*c*) That the committee be requested to make a report to the next Imperial Education Conference and to publish from time to time the result of its work for the information of education authorities.

Mr. Frank Tate, Director of Education for Victoria, Australia, was responsible for the motion.

Mr. Tate, opening the discussion, said the influence of the picture film on the life of a community was of tremendous importance to all educationalists. It was undoubtedly a matter for concern that millions who frequented picture theatres in all parts of the Empire were instructed through the medium of films prepared outside the Empire. The kinema was such a potent agent in disseminating information easily and attractively that it became one of the most powerful means of propaganda. It was not a good thing that British habits of life and British ways of expressing thought and emotion should be insidiously affected by films produced in America.

It was not only the introduction of vulgarisms in speech to which he objected; it was rather a certain over-emotionalism of treatment and a lack of the reticence and reserve which were usually associated with English manners. It was essential that really educational films for the class-room should be prepared under the guidance of expert teachers. Many of the films provided under ordinary commercial conditions to illustrate topical events could provide interesting extracts for use in the teaching of geography and even history. He was not a great believer in the use of the film for dealing with literature, and his experience was that children who had been taken to see alleged presentations of standard books had not thereby been led to read these books with appreciation. Only when the teachers could secure a library of films adapted for use within the ordinary class-room work would the installation of school projectors be justified, and this would never be done until the film makers were guided and advised by those who knew what the class-room needed.

Various delegates endorsed Mr. Tate's remarks generally, and expressed their appreciation of the efforts of Mr. F. Norman-Wright, chairman, and his fellow-members of the Kinema Committee.

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America's New Season Films

Subjects being shot in the Studios.

RECENTLY returned visitors from the United States, particularly those who have journeyed so far west as Los Angeles, have recorded as their chief impression the remarkable activity, almost amounting to a frenzy, which is to be noted in the leading film studios of America. As the productions will find their way pretty promptly into this country, the particulars of some of the larger films which fall to be finished within the next few months will be of interest to the trade in Great Britain. We are indebted for many of these particulars to the "Motion Picture News" of America, in the most recently received issue of which appears a lengthy article by Laurence Reid, devoted to this subject.

Rex Ingram, who is directing "Scaramouche," talking to William Humphrey, who is playing Chevalier de Chabrillane. In the background is an elaborate cabriolet of the period of the French Revolution.

The statement of Mr. Paul Kimberley in an interview with a representative of the FILM RENTER, and printed in our last issue, that the bulk of the productions being made were costume drama, is borne out by the article in question, which records this class of picture in course of making in almost every studio of importance. "Scaramouche," which Rex Ingram is directing, deals with French Revolution times; the Goldwyn studios are busy with "Alice of Old Vincennes"; Universal are active with "The Hunchback of Notre Dame"; Cosmopolitan have "Under the Red Robe" and "Yolanda" in making; "The Fighting Blade" is another period drama, in which Richard Barthelmess figures; while Jackie Coogan's new vehicle, although not strictly a period picture, is an adventure into a mythical kingdom so far removed from prosaic every-day affairs that it may be reckoned with the costume pictures.

The Costume Craze.

To begin with, Goldwyn's "Alice of Old Vincennes," a romance of the Revolutionary War. This is to be a costume drama for the expression of Marion Davies' charm and personality. This promises to offer a fine opportunity to readers of the book upon which it is based to see it humanised upon the screen in a beautiful form.

Probably the most interesting picture from the Universal studio is "The Hunchback of Notre Dame," adapted, as everyone knows, from Victor Hugo's novel. This stirring story of Paris of the fifteenth century will probably be acknowledged everywhere as Universal's biggest. The producers are proud of their effort and they have good reason to feel that the production is not in vain. Lon Chaney, whose skill at characterisation is unsurpassed, will interpret the title rôle, and this character will give him fine opportunity to make the hunchback an outstanding screen character.

"Under the Red Robe" is a Cosmopolitan picture which will introduce the Shakespearean actor, Robert B. Mantell, as Cardinal Richelieu. Cosmopolitan has yet another historical romance in the making, for Marion Davies is starring in "Yolanda," a story stated to possess rich romance and high adventure. Charles Major, the author of "When Knighthood was in Flower," has written the story of this historical picture.

The Cromwellian period of English history furnishes "The Fighting Blade" with a vigorous story, in which Richard Barthelmess will be seen. The picture is a replica of English court life during the seventeenth century. Dorothy Mackail will appear opposite the star and John S. Robertson is in charge of the direction.

F. Marion Crawford is a master of presentation of colour through his novels, and the statement that Goldwyn's are at work upon one of his stories which was very successful as a play, is a promising bit of film news. The production in question is "In the Palace of the King," and for the screen version June Mathis has produced the scenario, while Emmett J. Flynn is in charge of the direction. Blanche Sweet is to be the star of the picture. With such material and interpreters the film should take a high place, for the story deals with the height of the glory of Imperial Spain and the intrigue and adventure which were so closely interwoven with it.

A French historical romance, colourful and possessing brisk action, is "The Purple Pride," in which Norma Talmadge will be seen as the star. She has often been seen in costume pictures, and in such a subject should do well.

A new producing concern, Associated Authors, are aiming high and are arranging the production immediately of "Richard the Lion Hearted," which will deal with the life of the crusader king on its romantic side. Here again plenty of opportunity will be given for the display of costume in a period full of the romanticism of the days of "Robin Hood."

A Puritan Play.

A photoplay of old Puritan days will be seen in the adaptation for the screen of Longfellow's well-known poem, "The Courtship of Miles Standish," in which Charles Ray will be seen. This actor has not before been identified with anything in the same line, and he is producing the picture as well as appearing in it. This is an adventure which will be watched with great interest, as the intention is to produce the picture on a large scale. Ray has produced one or two small things before, and it is to be hoped that his successes and failures in detail may have taught him the right line upon which to proceed in his new ventures.

It is predicted that Marion Davies' "Little Old New York," sponsored by Cosmopolitan and carrying the Goldwyn banner, will be hailed as one of the biggest period dramas of the year. It carries breadth and opulence. This is a picture of early New York—of the day when John Jacob Astor was a furrier and Commodore Vanderbilt piloted a ferry-boat. The picture as a play was a great success.

"The Street Singer" will introduce Mary Pickford against a Spanish background in a story exuding romantic glamour, adventure, and colourful characterisation. The title rôle brings the star into a distinct departure from her previous essays. She is also busily engaged upon "Dorothy Vernon of Haddon

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Hall," another costume drama, which goes back to the period of knights in armour.

Rex Ingram's production of "Scaramouche," from the famous novel by Rafael Sabatini, promises to meet with popular response. This drama of the French Revolution is strong in the elements of the drama. Conflict and intrigue clash—and colour and adventure are two of its dominant virtues. The players selected to carry on the spirit of Sabatini's vital tale include Alice Terry, Lewis Stone and Ramon Navarro.

"Ben Hur."

A picture of another period altogether is Goldwyn's "Ben Hur," in which it would appear that nothing is being left undone to create a gorgeous picture. The actor has not been selected who will interpret the title rôle, but it is hinted that a first-rank actor will assume the rôle. Goldwyn will send its army of players and technical experts to the Far East to record accurately the pages of this great story.

Fairbanks' Newest.

As a successor to "Robin Hood," Douglas Fairbanks will offer "The Thief of Bagdad." The star has placed his recent efforts upon a high pedestal. He is forced to aim high as a result in everything which he undertakes. But rumours and facts from the coast indicate that "Doug" has another masterpiece in the above-mentioned opus. He is showing variety and versatility in going after stories and characters which he has heretofore not attempted.

Another Exotic De Mille Picture.

"The Ten Commandments" Cecil De Mille promises will be his greatest production. This director with a flair for the exotic, for the spectacular arrangement of sweeping designs, has aimed at surpassing anything which he has accomplished in the past. He is at present in the midst of activities on the largest exterior set ever built. De Mille is searching the four quarters as well as all the nooks and crannies of the globe for atmosphere which will be employed to make the picture accurate and complete. As is customary with most of his photoplays, there will be a modern story interpreting the Decalogue in its relation to present-day life. This is written by Jeanie MacPherson, who has worked with the director since his early days of production. Preceding this modern tale will be a biblical prologue. Two separate and distinct casts will interpret "The Ten Commandments." The figures of Rameses, Miriam, Aaron and Moses are played by Charles de Roche, Estelle Taylor, James Neill, and Theodore Roberts respectively. Other Old Testament personages are given to adaptable players.

Richard Watson Tully's new romance of the tropics, "The Bird of Paradise," will be staked in the Hawaiian Islands, where the story is laid. As a play it has proved to be one of the favourites of the theatre-going public. James Young will direct this picture.

Fitzmaurice, Henley and Stroheim.

It is only the other day that George Fitzmaurice was over here for the making of "The Eternal City," a child of Sir Hall Caine's pen. In this will be seen Lionel Barrymore, Richard Bennett, David Powell, Barbara La Marr and Montagu Love. It should be a magnificent canvas—this picture of renunciation.

Hobart Henley, who has created some worth-while productions for Universal, will furnish this company with another in Frances Hodgson Burnett's "A Lady of Quality." A great deal of intensive work has been put in on this picture, for Henley is not a director who plunges into his work in a haphazard fashion. Virginia Valli has been elevated to stardom to create the title rôle in the Burnett adaptation.

"Greed," adapted from the late Frank Norris' stirring melodrama, "McTeague," is directed by Stroheim, who will endeavour to make the story just as vivid and vital—just as realistic as the author wrote it. Incidentally, Stroheim will have an opportunity to spread himself in the screen version of "The Merry Widow." The director hopes to make it a picture for the eye and the imagination. Sumptuous exteriors and interiors, hussars bedecked in bright uniforms—gay raiment for the weaker sex—and romance punctuating every scene; these should make the film version of the light opera a compelling canvas.

"Merry-Go-Round," a copy of which has already arrived in this country, promises to be one of the big pictures of next season. Rosy accounts have come to notice. It is a picture of fascinating adventure, intrigue, romance, and all the ingredients which build interesting drama.

"This Freedom."

A. S. M. Hutchinson's highly popular story, "This Freedom," which has been made in the Fox studios, has been approached with remarkable fidelity by Harry Millarde, and the sponsors deserve praise for preserving the heart-note and realising the psychological values of the book.

"Captain Applejack," one of the big stage successes, will drop its title for "Strangers of the Night." It contains pictorial values, with adventurous exploits by the fanciful young dreamer whose slumbers take him on a piratical cruise.

New Versions of Old Favourites.

Another stage picture to be screened is "The Cheat," which, when it was first produced, was hailed as the perfect photoplay. Pola Negri will appear in Fannie Ward's rôle, and should create a rôle which ought to surpass in many ways her creation of Madame du Barry in "Passion." Paramount, in whose studios it is being made, should register success with another version of "Ruggles of Red Gap." James Cruze, of "The Covered Wagon" fame, is giving it the treatment which he accorded the Hough story, and Ernest Torrence is acting the picturesque rôle of Cousin Egbert.

Several other successes of former years are being given a new screen dressing. Rex Beach's best yarn, "The Spoilers," is still remembered for carrying the best fight ever recorded on the screen. The mighty death struggle in which Tom Santschi and William Farnum were pitted against one another will be undertaken by Milton Sills and Noah Beery.

"Anna Christie."

"Anna Christie," which has been praised in its stage form by all and sundry during its London run, is to be handled from the Ince studios, and it is reported that Pauline Lord and her colleagues are to be tested in London for screen values for the making of the picture. The story is a strong one, with a melodramatic finish, and will need to be handled in a masterly way if its stage values are to be adequately translated on the screen. John Griffith Wray, who directed "Hail the Woman," will direct this feature, and he is approaching the work with the deepest appreciation for its interpretation.

Jackie Coogan is certain to command attention with his first Metro production, "Long Live the King," which records the adventures of a young crown prince of a mythical kingdom. Enough effort is being expended upon the production to make it assume the aspect of something worth while.

A big "film" film is "Hollywood," a new Paramount picture which, with the direction by James Cruze and the interpretation taken care of by twenty stars and forty lesser screen celebrities, is entitled to a prominent place. All the favourites of the Lasky lots and several from other lots are included in the cast. Like "Souls for Sale," it depicts the life of Hollywood, while its central idea is also that of a girl who tried to get into the movies.

There are, of course, many other pictures on the stocks, some of which may turn out to be serious competitors of those mentioned above. It is only possible to indicate the most promising of those already undertaken that the trade may realise what a variety of subjects and a wealth of production will be offered them during the winter season.

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Yorkshire Kinema Exchange

Why Two Renters' Representatives were Refused Membership

From our Leeds Correspondent.

THE Yorkshire Kinema Exchange Committee's refusal to accept the Yorkshire representatives of two well-known renting firms—Messrs. Bruce and Haines—as members was discussed at an extraordinary general meeting of the members last Thursday, when Mr. G. F. Lund, as chairman of the directors of the Exchange, presiding, gave an explanation of, and a reason for, the Committee's decision.

After the discussion the Committee agreed, at the request of the majority of those present, to reconsider the application for membership of the two renters concerned.

The Chairman, having invited those responsible for the petition in response to which the meeting had been called to state their case, Mr. J. F. Tidswell said he was one of those instrumental in drawing up the petition. Messrs. Bruce and Haines were respected members of the trade in Leeds, and he was deeply shocked when he heard that their applications for membership had been turned down. He was of the opinion that they could not afford to reject such members of the trade, and he was anxious to hear an explanation as to the reason for the action taken.

Where the Revenue Comes From.

The Chairman proceeded to give the Committee's side of the matter in dispute. There were still a few of them, he said, who were familiar with the tremendous difficulties under which the project of the formation of that Exchange was carried through. Before it was established members of the trade had no central home, and were compelled to do their business in a very unsatisfactory way, and often in very undesirable places. He could remember as many as seven trade shows being held simultaneously in different picture theatres on one morning, and, of course, in such conditions it was clearly impossible for exhibitors to see them.

Since the Exchange had been established he wished to impress upon them the fact that the very life blood of its financial succeess was the trade shows. They did not make money on the other departments of the Exchange, such as catering, the bar, and billiards.

Keen Competition.

During the first two years after the Exchange was opened everything ran fairly smoothly; the trade shows were prolific and their income was good. Then certain of the renters made the discovery that only Tuesdays and Fridays were any good for trade show purposes, and that the rest of the days of the week were valueless. At once there became keen competition to secure Tuesdays and Fridays, and difficulties commenced. To solve these difficulties a committee composed equally of renters and exhibitors was formed and did splendid work. As a matter of fact, if the Exchange proved anything at all, it proved that good pictures would attract exhibitors to trade shows any day in the week.

Unhappily, the promise of the good work by this committee was not sustained, and two or three renting members of it began to take their trade shows outside. Other people followed their example, and this practice had grown until to-day the financial position, and, indeed, the very existence of the Exchange was threatened. Since January 1 this year 104 trade shows had been held outside the Exchange and 177 in the Exchange theatre. He estimated that the loss of income to the Exchange was £390. The income of the Exchange for the first six months of the year from trade shows was £758, as against £1,234 in the corresponding period of last year, a drop of £476.

The Exchange IS Some Good.

The Committee claimed on behalf of the members of the Exchange that every trade show ought to be held in the Exchange Theatre. Certain of the exhibitors were by no means blameless in this matter. Many of them had encouraged the renters to go outside. The Committee had always been willing to adjust every grievance, and they had always acted in what they believed to be the best interests of the members. At long last they had taken upon themselves, perhaps a little late in the day, to refuse to accept certain nominations for membership.

He would remind them that without trade shows the Exchange could only exist if they could multiply their membership by four at a much higher subscription than was now paid. As a purely social club it couldn't exist three months. Every renter used the Exchange for a fee of £2 2s. a year, and, he ventured to say, used it for the transaction of half the business he did. Speaking for himself, 90 per cent. of his business was done inside the club.

If, as was commonly said, the Exchange was no good, why were the members, or many of them, up in arms because admission had been refused to two renters?

The petition which had been presented for the calling of that meeting was pretty strong evidence that the club was regarded as a very good business club.

The members of the Committee had not the slightest feeling against either of the gentlemen who had been refused admission. In Mr. Bruce's case he had given the club one trade show out of four or five, while Mr Haines had no trade shows at all.

Future of the Exchange.

He reminded the meeting that the lease on the present premises would expire in October, and unless there was a very material change for the better there would have to be a meeting called to decide whether or not the club's option of renewal should be exercised.

The Committee were aware that certain renting members had more than once fixed trade shows outside the Exchange and then come into the Exchange and endeavoured to persuade members to go outside to see their films. If there was any

(*Continued on page 16A.*)

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"The Crack of the Party Whip"

Alderman Trounson Surveys Tax Campaign Failure.

From our Liverpool Correspondent.

AMONGST the principal items appearing on the agenda for the monthly meeting of the North-Western Branch of the C.E.A. last Friday was that of the Entertainments Tax campaign. The meeting was held in the offices of the branch secretary (Mr. G. Dudley West), 10, Cook Street, Liverpool, and the chairman (Mr. J. H. Dovener) presided over a numerous and representative attendance.

The subject was introduced by Alderman E. Trounson, who made the following speech in connection therewith :

" I see by the agenda I am down for a report on the question of the Entertainments Tax campaign. We must all feel a sense of disappointment with the result of our labours, and the failure of even getting the unfair incidence of the tax removed. Even at the later stages of the campaign, those of us who were in constant touch with the House of Commons felt pretty confident that some amelioration would be secured.

" What foundation had we for this expectation? As a start-off we had 433 promises for a reduction at the first meeting of Members of Parliament called for the purpose of discussing the matter. About one hundred members attended, and appointed a deputation from amongst themselves to wait upon the Chancellor of the Exchequer.

"At a subsequent meeting two hundred members attended, this being the largest-attended meeting held in the House for many years. At this meeting great interest was displayed by all parties represented in the House, and I say unhesitatingly that if the Government had not put their whips on against us, and members had been allowed to vote according to their judgment and convictions, we should have won with a big majority. It was a sorry spectacle to see some of our supposed supporters going into the Lobby obeying the crack of the party whip, some of whom had actually taken an active part in our campaign.

" Vote as You Like "—But Vote for the Government.

" Sir Joynson-Hicks said in the House that ' It is so easy to give pledges at an election, because the real facts are not known.' He continued to say, ' I merely want to appeal to hon. members who gave pledges without knowing the real facts, and to say to them that they gave one other pledge of over-riding importance. They were returned to support the Government.' And he wound up his speech by saying, ' Vote as you think fit,' and immediately afterwards, by putting on the Government whips against us, made his statement, if it were not so serious, a complete farce.

How the Vote Has Grown.

" Now, gentlemen, I have given you very shortly the reason why we failed. It was because the Government made it a party question, involving the very existence of the Government. I might have anticipated a statement of this kind, for in the speech I made to the two hundred members in the House of Commons room I stated that never had a question been argued and ventilated in discussions between candidates and a given trade to a greater extent, and over so long a period, as this question of the Entertainments Tax, reminding them that these promises were not glibly given, but after mature consideration and judgment.

" I also stated that we looked upon members of that House as at least as honourable as the average Englishman. But we must not be disheartened at the result; we are making progress. About three years ago, when this question came before Parliament, we only secured, I think, eight votes; last year 73; and this year 183, with the whole weight of the Cabinet against us. There is a certain member of the party now in power, representing this city, who ignored the whips and voted for us. This must be remembered when the next election takes place, and he must be our special charge, and must receive practical demonstration of our appreciation.

The New Campaign.

The Chairman endorsed Alderman Trounson's remarks, and said that they were attempting a new campaign, which was being pushed forward with greater vigour than any campaign in the past. What was really needed was unanimity in the matter. It was difficult, even in their own industry, to agree upon a common policy. He also endorsed the alderman's view that if they had been a little more moderate in their demands they would have got at least a little taken off the tax.

They had to throw over their own views, he proceeded, and go in for total abolition, and show a united front. What would be the policy of the future in regard to this matter he did not know, inasmuch as it was still in the melting pot. He paid a tribute to Mr. Fred Worswick (vice-chairman of the branch) and Mr. F. W. Locke (hon. treasurer of the branch) for the admirable work they had done in lobbying Members of Parliament.

" London Let Us Down."

Fred Worswick (Wigan) also strongly agreed with the view that if they were to meet with any success in regard to the Entertainment Tax question they must have unanimity in their ranks. He declared that in the new campaign, whatever form it might take, they would have to rely for the greatest measure of their support upon the Provinces and Scotland, as London had " let them down " in the first campaign. They had been advised by London to adopt peaceful methods. They did adopt peaceful methods and what had been the result? Out of 433 promises of support from M.P.s to vote for the total abolition of the Entertainment Tax, only 180 had actually fulfilled their promise. When Sir Walter de Frece introduced his proposal London seemed to lose interest in the matter.

Tax Revenue £12,575 : Loss £355.

He added that he had written a lengthy letter on the subject to Sir Douglas Hogg, M.P., and in this communication (which he read) he called attention to the fact that in respect of his (Mr. Worswick's) halls in Wigan the sum of £12,575 had been paid in Entertainment Tax, and there was a loss of £355. The charges for admission were fourpence to ninepence. Sir Douglas Hogg had replied in a sympathetic vein, pointing out that the matter had just formed the subject of an important decision by Parliament, and nothing further could be done in reference to it this year.

A Question of Politics.

Mr. Brown suggested that the only way in which they could succeed was to cultivate individual opinion, or get the matter taken up by one or other of the political parties.

Mr. Duncan French said that, in his opinion, they ought not to forget the last words of the Chancellor to the effect that when he had money available for the purpose something would be done in the direction of easing the burden caused by the Entertainment Tax.

No resolution was passed on the matter.

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The Great British Film Week

Campaign on Behalf of National Products.

DATES FOR THE VARIOUS DISTRICTS.

FINAL arrangements for the Great British Film Week in various parts of the country are now rapidly approaching completion, and it is probable that during the period set apart British films will predominate in a striking manner. As will be seen from the list below, the week observed in the various districts is not the same, the period covered being from October 1 in the London, Home Counties and a few other districts, to November 12 for the Four Northern Counties. By this means it has been found possible to supply films of good quality over the whole area, a matter almost impossible had one week been observed over the whole of the country.

Dates and Districts.

The following are the weeks and districts affected, and the C.E.A. branches within the area:

Week beginnuing October 1.—London, South of England, Home and Eastern Counties: London, Berks, Bucks and Essex (London and Home Counties); Beds and Herts (Southern Midlands); Kent (Kent); Middlesex, Oxford and Surrey (London and Home Counties); Channel Islands (Central Office); Hampshire and Isle of Wight (Hants and Isle of Wight and Portsmouth); Sussex (Sussex); Wiltshire (Bristol and West of England); Cambridge and Hunts (Southern Midlands); Norfolk and Suffolk (Eastern Counties).

Week beginning October 8.—Lancashire and Cheshire: (Lancs., Cheshire and Isle of Man (Manchester and District, North-Western).

Week beginning October 15.—Yorkshire and Lincs: Yorks (Leeds, Bradford, Hull, Sheffield); Lincs (Notts and Derby).

Week beginning October 22.—Midlands: Shrops (Birmingham and Midlands); Derbyshire (Notts and Derby); Leicester (Leicester); Nortnants (Southern Midlands); Notts (Notts and Derby); Staffs (Birmingham, Midlands and North Staffs); Warwicks (Birmingham, Midlands, and Coventry); Worcester (Birmingham and Midlands).

Scotland, Wales and the West.

Week ending October 29.—Scottish: Glasgow (Scottish).

Week ending November 5.—Wales and West of England: Wales (South Wales and Mon.); Cornwall and Devon (Devon and Cornwall); Herefordshire (Birmingham and Midlands); Dorset (Bristol and West of England); Gloucester (Bristol and West of England); Monmouth (South Wales and Mon.); Somerset (Bristol and West of England).

Week ending November 12.—Four Northern Counties: Cumberland and Durham (Northern); Northumberland and Westmorland (Northern).

YORKSHIRE KINEMA EXCHANGE—*Continued from Page* 15.

repetition of that sort of thing the Committee would deal with it severely.

In conclusion, he said that rather than go back to the depraved conditions of doing business which obtained prior to the establishment of the Exchange, he would go out of the business.

"Not a British Method."

John Lambert said the Chairman's speech seemed to him to be one long excuse for what were sandbagging methods to exclude legitimate members of the trade from the Exchange. He had listened in vain for any legitimate excuse for the exclusion of the two gentlemen concerned. The method seemed to be that renters who refused to bring their trade shows to the Exchange were to be sandbagged into doing so or else refused membership. It was not a British method of dealing with the matter.

The two questions were entirely separate. The question of holding trade shows in the Exchange had nothing whatever to do with the eligibility of candidates for admission to membership. The action of the Committee savoured of malice. Before taking such high-handed action the authorities of the Exchange ought to make quite sure that their own hands were clean. There were members, not only of the Committee but of the Board of Directors, who had also taken trade shows away from the Exchange.

The Chairman replied that the Committee did not adopt sandbagging methods of doing their business, but they must have some method of dealing with those who sought to come to the Exchange to do their business and yet took their trade shows outside. There was no question of victimisation; it was merely the fact that they had to make a start somewhere.

Committee's Decision.

John Lambert asked permission to move a resolution, but this was refused.

Saul Harrison said that if they were looking for a victim they could take him. He had held his trade shows elsewhere, and if they asked him to resign he would do so with great pleasure. If they were going to make a condition that renting members must show at the Exchange, by the same rule they must make it compulsory that exhibitors should attend the trade shows and book the films (laughter). The Committee were seeking to lay down an impossible condition. Fully 90 per cent. of the renters of Leeds had no authority regarding their trade shows at all.

After further discussion the Committee agreed to reconsider their decision.

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LORD LEVERHULME & THE FILM.

Entertains big gathering to see picture of Nigeria and the Whaling Industry.

LORD LEVERHULME.

CONSIDERABLE interest was aroused in Wardour Street last Monday by a gathering which took place at the American Company's Theatre.

Lord Leverhulme, who has on more than one occasion taken a very great interest in films, entertained a distinguished party of guests, including Lord Gorell, to a screening of a number of subjects dealing with Nigeria and the whaling industry in the Southern Antarctic. The films in question were exceedingly interesting, and showed, amongst other things, the Palm Oil Industry of Nigeria, Tin Mining, Lumbering, and cotton growing in that country, as well as some exceedingly fascinating views of native life and scenes. In point of fact these pictures held the attention of the entire gathering, and, exceedingly well photographed as they were, proved exceptionally entertaining. The film showed, in a marked degree, the exceptional progress of Nigeria and the extraordinary amount of industrial activity prevalent.

After a brief interval a further selection of films dealing with the whaling industry in the Southern Antarctic were shown, which proved equally as fascinating.

The whole affair was arranged by Commercial Films, Ltd., who are to be congratulated upon the very successful manner in which the program was given. It was quite evident that Lord Leverhulme was particularly pleased at the successful manner in which the program had been arranged and highly delighted with the pictures presented.

FIRST NATIONAL in SWITZERLAND

ARRANGEMENTS have been completed by Associated First National Pictures for the opening of its own exchange in Switzerland, marking another step in the development of First National as a world-wide distributor. As recently announced, First National has taken over its own productions for the entire world and will distribute direct through its exchanges or through foreign agents, beginning July 1.

In charge of the new First National Exchange in Switzerland will be Max Stoehr, who has been a leading figure in business in that territory for many years. In his last connection he served as managing director of the German Film and Theatre Trust in Switzerland.

DOUG., JUNIOR.

Son of Screen Star Signs on for Paramount.

AN interesting announcement comes from the Lasky studios in Hollywood, at the moment hard at it with new productions. It is that Douglas Fairbanks, junior, son of the famous screen star, has just signed a contract to star in Paramount pictures. He is to begin work on his first production later in the year at the Lasky studios, and great interest is being taken in this picture to discover how far the younger man has, consciously or unconsciously, adopted the methods of his famous father. The name of the production in which he is to appear is not yet made public.

DOUGLAS FAIRBANKS, JUNIOR.

BIGGER BRITISH FILMS.

Sydney Morgan's New Production.

THE handicap on British film production imposed by the limitation of financial outlay possible appears to have been removed, and as a result larger and more artistic productions are being made. British film producers have realised that large expenditure on the native film product is a good investment, as it insures a finer picture which will reach the world market. As an illustration of the greater opportunity now enjoyed by British film-makers for finer expression, the case of Mr. Sidney Morgan is quite to the point.

"I have made quite a few pictures," says Mr. Morgan, "but until my last was always cramped and handicapped in every way by inadequate money at my disposal for the production. No producer can put his best efforts into a picture under such conditions. When Astra-National decided to make a production based on my own story, 'The Woman Who Obeyed,' they were far-sighted enough to realise that the production must be a good one, and they resolved to place at my disposal all the money necessary to make the picture as I wished and thought necessary to its artistic success. We engaged an all-star cast, built beautiful sets, had elaborate costumes made, and in every way have made every effort to make this film a credit to British production."

"The Woman Who Obeyed," which is soon to be shown, is expected to be one of the most successful films yet made in this country. Its leading players are Miss Hilda Bayley, Mlle. Valia, Mr. Stewart Rome, Mr. Gerald Ames, Miss Nancy Price, Mr. Henri de Vries, Mr. Ivo Dawson, and Peter Dear.

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ADOLPH ZUKOR presents a

PENRHYN STANLAWS production

'SINGED WINGS'

with

BEBE DANIELS and CONRAD NAGEL

From the story by KATHERINE NEWLIN BURT

Adapted by EDFRID A. BINGHAM

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM
—LONDON—
HEAD OFFICE

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"Don Quixote" and Sancho Panza.

The Robey Touch on the Screen.

STANDING in Stoll's film studio last week it was easy to realise that the life of a film actor or actress is not one of unadulterated bliss, and when you are a lady-in-waiting in an elaborate quilted dress, performing under a glass roof during a heat wave and subject to the additional heat of the huge lights necessary for good photographic effect, dreams of Henley and cool water and cushioned punts come thick and fast.

I thanked whatever gods there be that it was "Don Quixote" and not the burning of the Wandering Jew at the stake which had attracted me to Cricklewood. Only a few weeks ago I had seen an executioner lighting the fires around the stake, and in the interval keeping himself warm by donning an army great-coat (G.S. pattern) in spite of the fact that the scene was the city square of Seville and that the sunlight poured at intervals into the city square from spotlights above.

It was still Spain last week, and a much more convincing—almost too convincing—Spain as regards temperature. Gaily clad crowds, trumpeters, soldiers and others thronged the court of a Spanish duke where sat Don Quixote, the knight of the sorrowful countenance. Notwithstanding the fact, however, that everyone else was limp as a rag, there was one there all energy and vim. A short, squat figure in a green doublet and hose, a gold chain about the neck, an orange-coloured Spanish bonnet with an upright lemon feather—who was it? He turned round, and lo! George Robey, Knight of Mirth—for the moment, Sancho Panza, esquire to the sorrowful one.

Cervantes in his most inspired moments never imagined such a perfect Puck of a Panza. Most of us remember the woodcuts in our ancient copy of the famous classic showing the irrepressible one as stout and coarse, vulgar and often "guilty of eructation," hair sparse upon head and unshaven upon the chin. This Panza had no beard, but much hair, a beady eye, bright and mischievous, eyebrows of the correct Norman style of architecture, black and shapely, with more than a hint of impudent inquiry—such an esquire as to make a Don Quixote of a countenance sorrowful in the extreme.

But there in the heat he pranced up and down rehearsing his part with soldiers and courtiers, inserting gags and by-play such as Cervantes never conceived and Maurice Elvey never contrived, occasionally returning to the latter to suggest a whispered sub-title which was the occasion for an outburst of laughter, but which, probably, the rigidity of the censor would preclude from publication.

And then the final rehearsal, with repeated and almost despairing requests from the director to be "more serious, ladies and gentlemen," an attitude easier to command than to obey. And so through the close-up scenes with George protecting his eyes from the glare with the aforesaid orange and lemon bonnet while he spread himself regally in the throne of his new kingdom.

It would have been an interesting thing to learn from the comedian what he thought of his new experience, but he was so absorbed by his part that he was inaccessible even for a moment, for ever developing new gags that may—or may not—be seen upon the screen.

From the comic side it would have been a joy to see Sydney Fairbrother as Teresa Panza, Sancho's wife, but she was not in evidence, as the scenes in which she is to appear were not being shot that day.

From the foregoing it might appear that "Don Quixote" was being treated solely as a comedy. That is merely because the comic scenes were being shot last week. The more serious side is being most carefully handled, and Mr. Jerrold Robertshaw's Don Quixote is a fine study of that character. Gaunt, dignified, cultured and imaginative, he looks and he expresses his interest in and appreciation of the handling of the Spanish classic by Stoll's. The two characters of Don Quixote and Sancho Panza are excellently foiled in the film, and the contrast should heighten the dignity of the one and the comedy of the other.

It is no light task to prepare a scenario of such a book as "Don Quixote," but it is declared that Sinclair Hill, who was responsible, has brought out the qualities of the story in a most engaging manner. The story is being interpreted on the film as follows: Sancho Panza, George Robey; Don Quixote, Jerrold Robertshaw; the Duke, Edward O'Neill; the Duchess, Marie Blanche; Father Perez, Frank Arlton; Carrasco, Bertram Burleigh; Dulcinea, Minnie Leslie; Housekeeper, Adeline Hayden Coffin; Teresa (wife of Sancho Panza), Sydney Fairbrother; Lady-in-waiting, Norah Howard; and Don Fernando, Henry Wilson.

"HUNTING BIG GAME" DEFIES HEAT.

THAT "summer time is what you make it" is a practical axiom to go upon is proved by the wonderful success achieved by European's big feature, "Hunting Big Game in Africa with Gun and Camera," which was shown at the various Picture Theatres last week. Flattering reports of crowded houses have been received from the Picture Houses, Norwich, Walthamstow, Cliftonville, Tooting, Stockport, Belmont, Liverpool; The Lyceum, Dublin; and the Queen's Hall, Newcastle. Despite the counter- attractions of the Prince of Wales' visit and the Royal Agricultural Society's Show, Mr. George Black, of the Queen's Hall, Newcastle, has been favoured with packed houses all the week, in response to the big publicity campaign he has employed in this big summer novelty.

A magnificent campaign was conducted by Mr. Bolstridge, Alexandra Theatre, Coventry, and the following extracts from a letter received from him should prove of interest to our readers:

"'Hunting Big Game' has just finished a record seven days' run here—business has been enormous. I sent invitations to all the school teachers in this city to attend a special show a week before the run began, and at the outside there were only about a dozen defaulters. Result, the Education Committee took the matter up, allotted the schools their days on which the children could attend the special tea-hour performances, which we ran daily to upwards of 10,000 children in the week. I had a real African native dressed in a genuine tiger skin and sandals, equipped with genuine stabbing and throwing spears, also real war, ox-hide shield. Had my program not been booked for this week I should certainly have retained 'Big Game' for a further seven days."

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Scene from "The Little Church Around the Corner," to be trade shown in London on Tuesday.

Round the L

Activities and Projects

THAT there is a vogue amongst picturegoers for stories of the mythical kingdom type was proved but recently by the success of Sir Anthony's Hope's "Prisoner of Zenda." Selznick's, we believe, are making a screen version of its sequel, "Rupert of Hentzau," whilst other companies are also engaged on productions of similar theme. Amongst them, B.P. Schulberg has contributed "Refuge," a gripping drama in which a woman's wit is matched against the cunning of an Empire, with love and a throne as the high stakes in the daring game. The story of "Refuge," was specially written for the screen by Lois Zellner, and is said to contain every ingredient which makes for perfect screen entertainment. The picture will shortly be trade shown by Associated First National Pictures, Ltd., who are handling it in this country.

European Trade Show of "The Prisoner."

"The Prisoner," starring Herbert Rawlinson and Eileen Percy, which will be trade shown by European Motion Picture Co., Ltd., in their private theatre on Tuesday and Wednesday, July 17 and 18 at 11 a.m. and 2-30 p.m. each day, is the first of the Universal "Capitol Series" of nine special attractions specially selected for their high standard and box office value. "The Prisoner" is an adaptation from George Harr McCutcheon's novel, "Castle Craneycrow," and deals with the exploits of a young man, who, meeting an old sweetheart, ignores the fact that she wears an engagement ring, and kidnaps her at the altar. With the aid of his and her friends he imprisons her in an old castle, and afterwards substitutes the other man's engagement ring for his own wedding ring. Scenes of Vienna, outside which Castle Craneycrow is laid, alternate with, it is said, some superb studio sets. June Elvidge, Esther Ralston, Lillian Langdon, Bertram Grassby, give an able support to Herbert Rawlinson and Eileen Percy. Jack Conway directed.

W. & F.'s New Comedies.

W. & F. announce that they are screening the second series of Hal Roach two-reel feature comedies, starring Snub Pollard and Our Gang, at the Shaftesbury Pavilion, on July 20 at 11 a.m. This series includes seven Snub Pollards, among which are, "Where Am I?" "California or Bust," "Sold on Auction," "Courtship of Miles Sandwich," and Our Gangs include, "Cobbler," "Big Show," "A Pleasant Journey," "Boys to Board," "Giants versus Yanks," and "Back Stage." These comedies were all produced by Hal Roach, whose latest masterpiece, "Safety Last," starring Harold Lloyd, is being shown to Princess Mary and other members of the Royal family at the St. James Picture Theatre, Palace Street, Westminster, on Thursday, July 26, at 3 p.m.

The Next Warner Classic.

Two protéges of D. W. Griffith, Kenneth Harlan and Pauline Stark, will be seen in the Warner Bros. screen classic, "The Little Church Around the Corner," which is the subject of F.B.O.'s next trade show at the West End Cinema on Tuesday, July 17, at 11 a.m. This production is described as an intensely human story of real life, based upon the fact that all of us have a warm corner in our heart for the little church of our childhood days. An example of the exploitation which will be at the disposal of exhibitors when showing the Warner Bros. screen classic will be given. Under the direction of Mr. A. Feinman a novel musical prologue will be presented, introducing the special song which is to be published for the purpose of effecting a tie-up. This promises to be an extremely interesting event.

RUSSIAN LIFE

ON THE SCREEN.

"Between Love and Power," the first film to be made in Russia under the Soviet regime, will be trade shown on Tuesday next at the Shaftesbury Pavilion. It gives a very realistic picture of Russian Life.

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ondon Trade.

of the Renting Houses.

British Life As It Is.

The portrayal of British life on the screen has generally been left to foreign producers, who have presented it, as a rule, in a distorted light. The English peer is invariably a fool, complete with monocle; a knight is frequently referred to as Sir Jones or Sir Smith; and the manners of our nobility (screen) would often disgrace a street urchin. It is therefore a pleasure to anticipate a film that will show British life in its true perspective, and this film is entitled "M'Lord o' the White Road," which is now in active course of production by Granger-Davidson, who made those delightful English films, "The Call of the Road" and "Weavers of Fortune." "M'Lord o' the White Road" has been adapted from the novel by Cedric Fraser, and it features two of our best known British stars, Victor McLaglen and Marjorie Hume.

Thomas Meighan in George Ade Comedy.

"Back Home and Broke," a Paramount comedy starring Thomas Meighan, deals with a youth who leaves his small home town to win success in the outside world. He returns a few years later, apparently penniless, but his poverty is assumed to further a scheme of revenge upon those who have snubbed him when he really was "broke." Eventually he buys the town with the wealth he has accumulated. The story of this picture, which will be trade shown by Famous-Lasky on Tuesday, July 17, at the New Gallery Kinema, at 11 a.m., was specially written for the star by the famous humorist, George Ade. Lila Lee is the leading lady.

"Fighting Blood" Exploitation.

For the exploitation of their "Fighting Blood" series, reviewed on another page, Wardour Films have issued a large and comprehensive press-book containing many suggestions for publicity and useful information concerning the offers. Illustrations of banners, posters and blocks, and news stories and specimen ads. are included, and the whole should be a great aid to the exhibitor booking this virile series.

Wanda Hawley dashing through a barrage of flame to escape from a burning house in "Lights o' London."

A New Sea Story.

F. Martin Thornton, having finished the first film of the new George Clark program, is now engaged on the scenario of "Diana of the Islands," adapted from the successful novel by Ben Bolt. The main part of the story is laid in a tropical clime, and the George Clark Company will leave England during the next few weeks for a destination that has not yet been decided upon. An auxiliary yacht is being chartered on which Thornton and his company of artistes will live during the making of the film. Pearl poaching, mutiny, shipwreck and, of course, a love interest are some of the ingredients of this new George Clark picture.

Be Patient.

Considerable curiosity has been aroused by the cryptic advertisement, "Who is Robert Talmadge?" appearing in this journal last week. At the present moment we cannot acquaint our readers with the solution of this puzzle, but in a week or so they may rely upon their curiosity being satisfied. All one can say is that there is a big film coming, and exhibitors would do well to keep their eyes on these pages.

THE "VAGABOND" IN BRITTANY.

Exterior scenes for "The Beloved Vagabond" have been shot in Brittany where the peasantry have exhibited great interest in the proceedings. The pictures above show the scene "To the Health of the Bride" (left); Carlyle Blackwell as Paragot (centre); and Madge Stuart as Blauquette, Albert Chase and Carlyle Blackwell (right.)

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C.E.A. Matters in Liverpool.

Work of Summer Conference—Proposed Presentation to Alderman Trounson.

From our Liverpool Correspondent.

At the recent monthly meeting of the Liverpool C.E.A., the Chairman, alluding to the Summer Conference of the C.E.A. at Margate in June, said it had proved to be a well-organised and happy affair. The North-Western Branch were represented by Alderman Trounson, Fred Worswick, the Secretary (Mr. G. Dudley West), Mr. Perry, and himself. The Conference certainly served a useful purpose and a good deal of business was done. What was of equal importance was that the delegates fraternised, and in that way got to know each other better than would otherwise have been the case.

He also spoke of the success which had attended the meeting, in connection with the Conference, of members of the trade in France, a visit by the British delegates having been specially arranged to Boulogne for the purpose. The value of international association in reference to matters affecting the welfare of the trade was problematical. Generally speaking, the conditions under which the kinema industry was conducted in France were similar to those obtaining in this country. The French C.E.A. were holding a conference in Paris in October, and the president had invited delegates from other countries, including the United Kingdom, to attend.

Valuable Services of Mr. Dovener.

Alderman Trounson spoke of the valuable services which had been rendered by Mr. Dovener, who, on the occasion of the visit, in connection with the Conference, of French delegates to England, had ably filled the rôle of interpreter.

Appreciation of the Alderman.

The Chairman said that they had not yet recognised the splendid services which had been rendered by Alderman Trounson while he was chairman of the North-Western Branch —services which had, to some extent, however, been recognised by the fact that he had held the position of president of the parent body. He proposed that a circular letter be prepared and forwarded to the members of the branch, inviting them to subscribe to a presentation to the Alderman. ("Hear, hear.")

F. Worswick seconded, and

M. Mott-Cowan supported the proposition, to which unanimous agreement was voted. A sub-committee, comprising the chairman, the secretary, and Mr. Mott-Cowan, was appointed to make the necessary arrangements for the carrying out of the proposal.

Carriage of Films.

The Secretary informed the branch that he had received the following letter, with regard to the carriage on films, from the District Superintendent, Mr. S. B. Carter, of the L. M. and S. Railway Company, at Lime Street Station, Liverpool:

> "With reference to your letter of May 22, the subject therein mentioned has been considered, and I am requested to inform you that the company are prepared to collect or deliver within the free delivery boundary such traffic (films) provided it is charged at the inclusive rate, but the cartage must, of necessity, be at a time most convenient to the company, in view of the many customers which they have to serve.
>
> "I regret we cannot agree to any rebate being given in respect of cartage services performed by the trader on traffic carried by passenger train."

F. Worswick stated that it was not generally known throughout the industry that the railway companies would collect and deliver films. The metal boxes in which the films were transported were provided at the request of the railway companies.

Misuse of the Word "Kinema."

The Chairman observed that, in reference to an item on the agenda as to what steps could be taken by the branch to prevent the use of unauthorised names or descriptions for dances, sweepstakes, etc., it would be recalled that there had, in the early part of the year, been a case, which was almost bare-faced, of a dance having been organised in the suburbs and, entirely without the authority of the Association, being advertised as a "Cinema Dance." Since then a so-called sweepstake had been advertised, in connection with which the word "kinema" had again been used. This matter had been talked about in the city and suburbs in a somewhat objectionable manner, and, in his opinion, the public might be led to believe that such an enterprise was officially associated with the kinema trade.

He thought the time had arrived when they should consider the matter, and endeavour to come to some decision regarding it, inasmuch as at the present time apparently anyone could call "any old thing" a kinema affair.

Mr. Perry mentioned that he had recently heard of a motor coach tour announced as a kinema outing, whereas it had no connection whatever with the moving picture industry. In his view, the best way to get out of the difficulty was by advertising in the Press that the kinema industry was not officially associated with such events.

Eventually, after further discussion, it was decided to appoint a sub-committee, consisting of Messrs. Perry, Brown, and M. Mott-Cowan, and to approach the K.R.S. with a view to their appointing three of their members as a sub-committee, the two to form a Joint Committee to consider and deal with the matter.

Alderman Trounson voiced the opinion that by joint action in the way decided upon they might achieve something in the desired direction of extending official patronage only to efforts which they considered suitable.

Membership and Arbitration.

The Chairman, reporting upon an arbitration in which he had officiated and had managed to bring about a settlement, said this only demonstrated the importance of membership of such an Association as the C.E.A. The dispute in question had involved the matter of a contract.

WHO IS
RICHARD
TALMADGE?

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The Film Renter & Moving Picture News

STOLLS present

SAMSON AND DELILAH

STOLL

featuring

MARIA CORDA

the world famous Continental Actress.

TRADE SHOW

NEW SCALA THEATRE Tues: July 17TH AT 3.p.m.

In order to tell the public of the spectacular importance of this absorbing story it will be advertised on a whole page of the London

"Daily Express."

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STOLLS present

THE HOUSE OF MYSTERY

A drama of love and treachery

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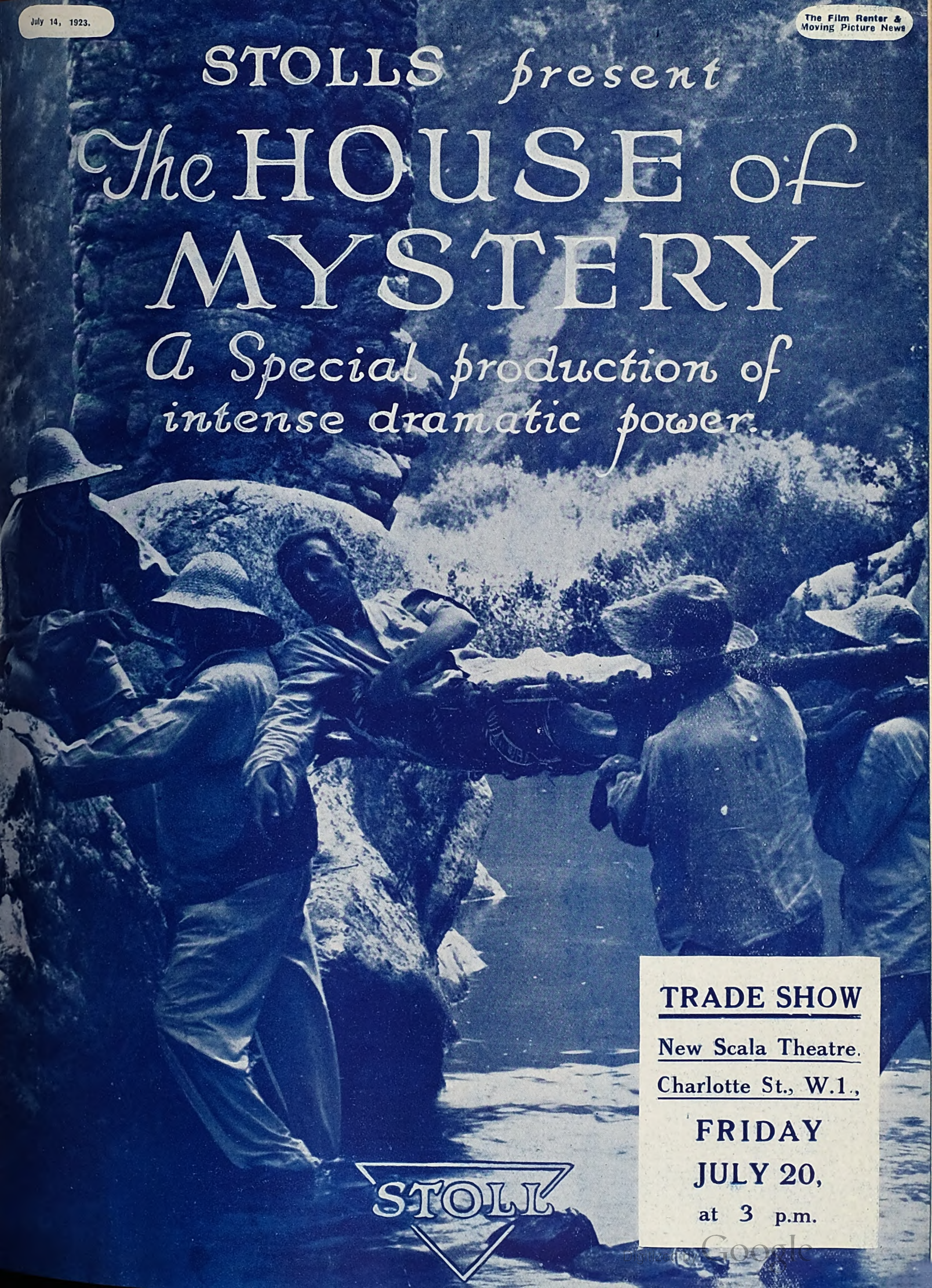
STOLLS present

The HOUSE of MYSTERY

A Special production of intense dramatic power.



TRADE SHOW

New Scala Theatre.
Charlotte St., W.1.,

FRIDAY
JULY 20,
at 3 p.m.

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GEORGE CLARKE PICTURES LTD. present

"THE STARLIT GARDEN"

From the novel by
H. De Vere Stacpoole
Produced by
GUY NEWALL
Featuring
GUY NEWALL
AND IVY DUKE

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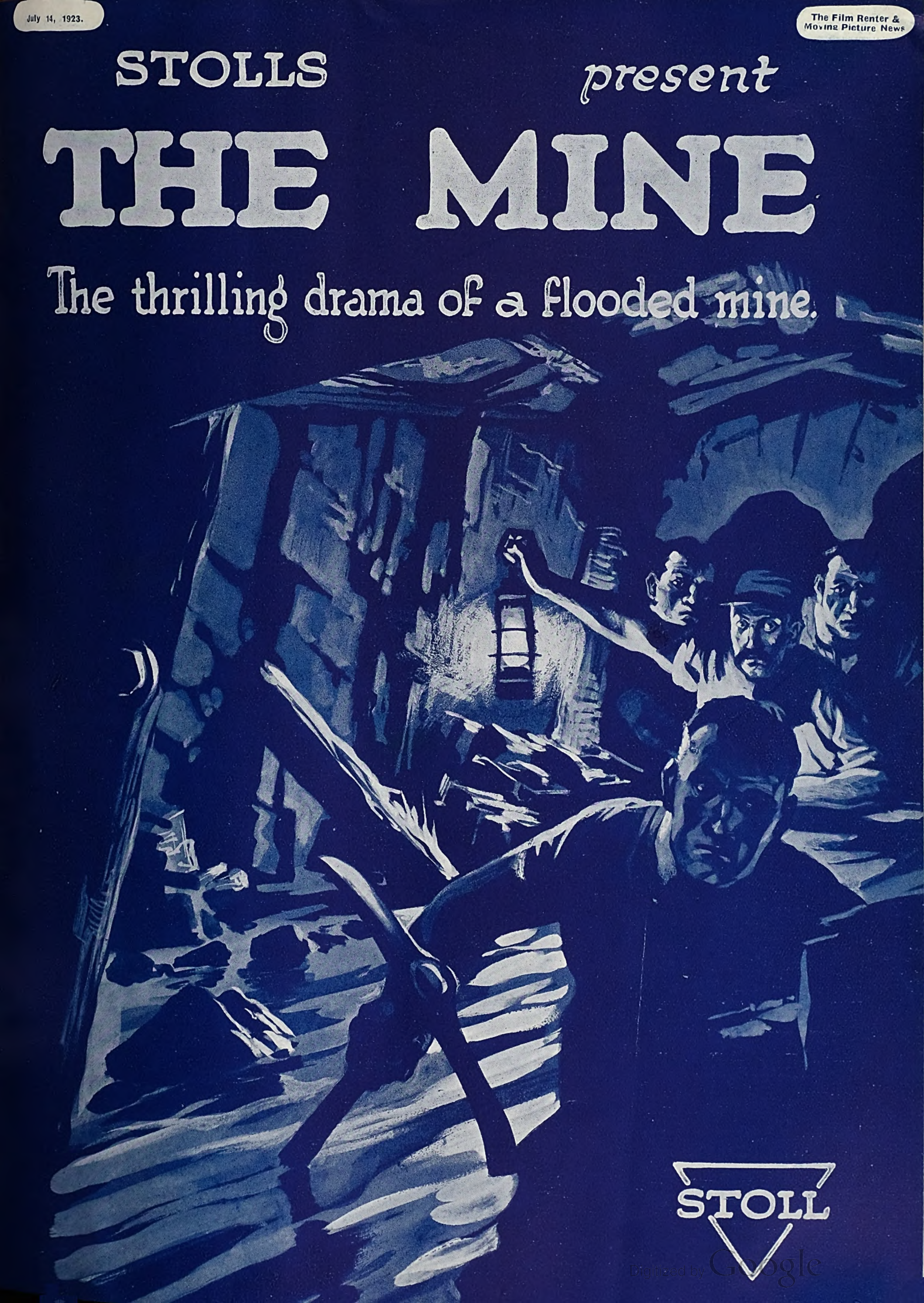
The Film Renter & Moving Picture News

STOLLS *present*

THE MINE

The thrilling drama of a flooded mine.



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STOLLS present

The FOOLISH VIRGIN

featuring

MARY JACOBINI

The Celebrated Italian Actress.

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GEORGE ROBEY

The world's greatest comedian

in a Series of Four

Stoll SUPER COMEDIES

No. 1 "Don Quixote"

In Six Reels

Now being produced by MAURICE ELVEY

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GEORGE ROBEY

as SANCHO PANZA in

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LETTERS TO THE EDITOR.

Script on the Screen.

To the Editor of the FILM RENTER AND MOVING PICTURE NEWS.

SIR,—You know that something ought really to be done about the preservation of English purity of speech! Here we have champions of English pure and undefiled in England who rise in indignant protest at the liberties taken with the ancient language by Americans, and likewise in America we have the exponents of impeccable diction who scent danger to the traditional tongue in the influence of Cockney and man-in-the-street phraseology in this country. I suggest the appointment of a joint committee by the House of Commons in London and the House of Representatives in Washington to look into the matter and set it right. Of course, the FILM RENTER, being a film journal and not an organisation for the promotion of proper syntax, is interested in the subject only as it applies to film sub-titles, but, after all, isn't the film to-day the greatest agency of mental and cultural improvement?

Your correspondent, "H.C.," appears to be very much exercised over the desecration of the English language in the sub-titles of American films, and generally, I assume, in American speech. I do not answer his statements as an American. I write now, as I wrote before, as a worker in the film field who tries to cling earnestly to a constructive point of view. "H.C." folds his arms, lifts his brow and assumes a mightily superior attitude with regard to the perfect preservation of English in England and the abuse of it in those United States. But is his view justified? I believe not. I contend that there is more slang spoken in England than in America, and far more colloquialisms. And there is this difference, too: in America, slang is spoken by a limited part of the population and deliberately in fun, whereas in England it has become an integral part of the language of a considerable class of people. Then, I have been told by English friends that in parts of England language is spoken that cannot be understood fully by residents of other sections of the country. This is not the case in America, a much larger country.

Now, lest many of your readers jump at the conclusion that this is a biased American point of view, let them pause and give ear. Exactly what I have written here has been said to me by many cultivated English people who have visited America. Not many nights ago I attended a journalists' dinner at a club and heard two speakers declare that English had been kept purer in America than in England. One stated that in some sections of the United States the English of Chaucer's and Shakespeare's times was heard spoken by Americans, whereas it had been long out of use in England. Right here in London I often hear expressions, spoken in all seriousness, that I cannot understand.

"H.C.," raising high the standard of perfect English taste and good form, complains of the "bad taste" of American film sub-titles. What is bad taste? There are so many opinions on the subject, and they vary according to conditions. It is all a question of temperament, human spirit and understanding, and whether or not one possesses a sense of humour. If an American comedy stressing an extreme of slang in a spirit of obvious fun is viewed in a serious mood by an Englishman who fails to catch the humour or spirit of the words and assumes a critically pedantic attitude of mind, then I can understand how the charge of bad taste might be brought.

It is only natural that two countries lying so far apart should have different temperaments amongst their people. That the

(Continued at foot of next column.)

types of humour in England and America are quite unlike goes without saying. A comedy like "A Little Bit of Fluff," that kept London laughing for years, mystified a New York audience. But with ever-growing communication between the two nations, they are coming to have a closer communion even as to the spirit of fun. I have not yet been to a kinema in England where an American comedy film was being shown and found an audience that was lacking in appreciation of the humour in film sub-titles, though I quite readily concede that some of them in the cheaper class of slap-stick comedies might be refined to advantage.

Pardon me for taking up your time with another letter, but this is a subject that interests me, and I know you have a sense of humour as well as a broad point of view.

Sincerely yours,
FELIX ORMAN.

NEWS AND NOTES FROM NEWCASTLE.

From our own Correspondent.

THE Entertainments Tax remains a sore point with the exhibitors who are exercising the Englishman's privilege of "a grouse" at not getting at least a modification of the incidence of the tax. Some firms, in their righteous indignation, are putting forward the drastic measure of closing down for an indefinite period, but this is not a scheme which is in general favour by any means. There is another section who feel that they have not been supported as they deserved by the lay Press and in this connection it is advocated that showmen should discontinue advertising in the locals. Here, again, there is a divergence of opinion, and it will be rather interesting to see what happens when a lead is given in the matter by the General Council of the C.E.A.

Busy Cameramen.

Renters in Newcastle, for the most part, had a quiet time last week in consequence of the Royal Agricultural Show and the spell of fine weather, together with the visit of the Prince of Wales. Pathé's and Gaumont's cameramen, on the other hand, were exceptionally busy getting pictures of the functions attended by the Royal visitor for their Gazette and Graphic respectively.

A Promising Feature.

"The Tenth Symphony," from the House of Granger, gives promise of doing good business, as Mr. William Walker, the local representative, had quite a number of inquiries for it at the close of the trade show last week.

Hepworth Films.

Mr. F. W. Morrison, the representative for the Hepworth Films, is having a rather quiet time, but he hopes for a change after the screening of "Strangling Threads." He also states that "Coming Through the Rye," a longer and revised picture, is rapidly nearing completion.

Free Publicity.

Mr. R. Tapply, the local manager for the Stoll Film Co., in the course of a conversation, informed me that he was booking out well with the series of "The Mysteries of Dr. Fu Manchu." In connection with these the exhibitors will be provided with free publicity, as the series are being advertised by the Stoll Film Co. "Samson and Delilah" and the "Indian Love Lyrics" will be the next features to be screened to the trade by this firm.

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"APRIL SHOWERS"

Boxing Scenes in New Preferred Picture.

AN interesting sidelight is thrown on a producer's worries in the story of the "shooting" of the big prize-fight scene in "April Showers"—the big "Preferred" picture—which is being given a special trade show presentation at the New Gallery Kinema, on July 17, at 2-30 p.m. Tom Forman, the producer, had hired Madison Square Garden for the afternoon to shoot the fight effect, and everything was ready and in order excepting the star, Kenneth Harlan, who was the chief principal in the fight. Forman waited an hour and there was no sign of Harlan. As a matter of fact he had been arrested for exceeding the speed limit along Fifth Avenue in his hurry to be punctual.

It was now 5 o'clock and there was only one hour left to Forman in which to shoot the picture, for at 6 o'clock a real prize-fight was due to take place. Forman, like a wise man, jumped at his opportunity, and instead of refusing admittance to the thousands of fight fans who had gathered outside waiting for the real fight, he let them all come in, gave them seats, and "shot" them in the picture.

The result was nothing short of astounding, and for the first time in England movie-goers will be able to see an enormous stadium packed to the roof with a real enthusiastic fight audience, such as only New York City can produce.

"April Showers" is not merely a boxing picture. The boxing element is introduced into a drama where love, humour, anger, and tears are intermingled in the "Preferred" way.

The cast is "Preferred," and here are the headliners in the picture: Colleen Moore, Kenneth Harlan, Ruth Clifford, Kid McCoy.

Walturdaw's are offering £25 to the exhibitor who can successfully retitle "April Showers."

QUALITY PLAYS ABROAD.

South American Sales.

ROBERT H. KINSMAN, of 12, Little Denmark Street, who is handling all territories outside the United Kingdom for Quality Plays, advises us of a sale he has just consummated on many of these productions for Argentina, Chili, Peru, Bolivia, Paraguay, Uraguay, and Ecuador. Readers will remember Mr. Kinsman has already disposed of the United States of America, Canada, and Mexico rights of these excellent pictures, all of which were produced by George A. Cooper.

"APRIL SHOWERS," THE NEXT PREFERRED PICTURE

Kenneth Harlan and Colleen Moore are seen co-starring in "April Showers" the new Preferred Picture which the Walturdaw Company are to screen at the New Gallery to the London Trade and the public next Tuesday.

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Birmingham and Midland C.E.A.

Justices' Latest Requirements.

By our Birmingham Correspondent

MANY Birmingham exhibitors have hitherto had only a hazy knowledge of the actual decisions of the Joint Committee of the Justices and the local C.E.A. In future, however, there will be no excuse for such a position, as at a recent meeting it was decided to print those decisions which have been mutually agreed upon in recent years.

Justices' Circular to the Trade.

The Birmingham C.E.A. had before it at its June meeting a letter from Mr. C. E. Barker (Clerk to the Justices), suggesting that half the cost of printing (£2) should be borne by the branch. This was readily agreed to, and the secretary was requested to ask the Justices' Clerk to allow him to send a copy of the circular to non-members of the Association, so that the benefits accruing from membership might be brought home to them.

Eye-Strain.

In addition to the usual regulations in regard to censorship and children's matinees, the latest decisions of this Joint Committee provide that, to avoid eye-strain, pictures shall not be run at a speed exceeding 10,000 to 12,000 feet in two hours for studio films, but a lower speed is urged for current events or topical films.

To Prevent Fire.

Among the precautions against fire caused by short circuits in the electrical installation during the time when the kinemas are not in use, the Justices require that the main switches at the point of entry shall be placed in an off position before the premises are closed each night.

Staff Rooms.

The regulations regarding members of the staff include the provision of a special room for the use of the female staff, the door of which may be kept locked if desired, but no objection shall be made to inspection on request.

Seats for Female Attendants.

Attendants must not hang their clothing in the auditorium, and shall wear a distinctive uniform or badge during the whole time the audience is on the premises. Members of the staff shall not leave their posts until the audience has left, but discretion may be used when the attendance is small. Seats shall be provided for female attendants. These shall be properly labelled, and collapsible seats in suitable positions are recommended.

Smelling Salts and Drinking Glasses.

The decisions, which are supplemental to the rules and regulations attached to all licences, recommend that smelling salts, drinking glasses, and fresh water shall be kept available at all times in a convenient place. The holding of baby shows is not approved, while the Justices do not look upon competitions with favour.

G.W.R. and Film Transit.

At this meeting of the branch Mr. G. H. Tyler read a letter from the Great Western Railway Co. with reference to the time of accepting films, to the effect that the superintendent was not aware that they have refused to accept films after 11 o'clock, and requesting a concrete case, when he would be pleased to look into the matter again. No reply had been received from the other company.

Correspondence with Allied Artists.

The Secretary read correspondence which had passed between him and the Allied Artists Corporation, and also from the general secretary and Mr. Norman Hart. In accordance with Mr. Hart's advice, no further action was taken in the matter, but the feeling was expressed that the members of the branch should not do business with this company until satisfactory explanation had been received.

Assessments.

Several letters were read from Mr. Howard Collins with reference to schedule assessments, but as it appeared that all notices had not yet been issued for increased assessments, it was decided that further consideration be deferred to the next meeting. Members, in the meantime, were advised to send in formal notices of appeal should their assessments be increased.

Mr. Dooner's Licence.

Mr. Hewitson reported upon the General Council meeting held at Margate on Tuesday, June 12. With regard to Mr. Dooner's licence, which was being opposed, the Association had agreed to support him with any legal assistance he required. Councillor G. F. McDonald, supplementing the report, stated that he was pleased the Council had decided to support Mr. Dooner, as he felt he had a genuine grievance.

McDonald on the Tax.

Dealing with the Entertainments Tax, he said it was regretted that better results had not been obtained, but the Members of Parliament who were desirous of supporting the trade would not go so far as to vote against the Government on this purely financial question. Some concession had been obtained, although it would not benefit the members. The concessions made were in respect of agricultural and horticultural shows.

WHO IS
RICHARD
TALMADGE ?

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Trade Movements in the Midlands.

A Midland Arbitration—An Unemployment Register—Renters in Motor Smash—An Australian Winner—Among the Renters.

By our Birmingham Correspondent.

READERS of the FILM RENTER in this territory will welcome the appearance, after a lapse of two or three months, of an official report of the doings of the local branch of the C.E.A. The more important matters dealt with are reported on another page, but among other interesting items was the appointment of Mr. E. Hewitson, vice-chairman of the branch, as arbitrator in a dispute between exhibitors and a renting firm. The parties concerned are Messrs. Maund (Palladium, Hockley) and Elbourne (Elite, Handsworth) and F.B.O., and the dispute concerns the barring in Handsworth of "The Orphans of the Storm." The renters having agreed to the question going to arbitration, Mr. Hewitson was asked to undertake the task of deciding it.

An Unemployment Register.

By the way, Mr. Hewitson was also responsible for a sensible suggestion in regard to unemployed musicians and operators. His proposition is that a register of musicians and operators out of employment should be kept, and that a notice be placed in each operating room and musicians' room suggesting that all out of employment should send their names, addresses and references to the secretary for registration. So far as the Birmingham area is concerned, the wages of operators will remain at the present rates until February 1, 1924. That was the decision arrived at by the Midland Joint Council of the Electrical Trades at Leicester a week or so ago.

Renters in Motor Smash.

Two well-known Midland renters, Messrs. Mortimer Dent (Pearl Films) and Maurice Mitchell (Essential Films, Ltd.), had miraculous escapes from being killed in a motor collision near Wilmslow (Cheshire) last week. They were going to Manchester in Mr. Dent's car, when, in going round a bend in the road, they collided with another car. Both renters and the driver, Duggan, were thrown out. The car was smashed to pieces; Mr. Dent was found to be suffering from a dislocated shoulder and nasty cuts on the head; Mr. Mitchell was badly bruised about the body; while the driver sustained a fracture of two ribs. The party returned to Birmingham by train, but Mr. Dent, who also suffered from severe shock, will be unable to resume business for at least a month. Mr. Mitchell, who is able to get about, frankly admits that he does not know how they escaped being killed, so violent was the collision.

A Change Over.

This week finds the Regent Picture House, Birmingham, under the management of Mr. W. Wigley, who has just been transferred to that position from the Oxford, High Street, to succeed Mr. Bert Dawes. The latter came from the Picture House, Rugby, but before that had charge of several Birmingham suburban kinemas, including the Imperial, Moseley Road. For the time being, the Oxford is under the care of Mr. A. Pardoe.

An Old Birmingham Friend.

Many who attended the Fox Company's trade show of "A Friendly Husband," Lupino Lane's first feature-comedy, renewed acquaintance with an old Birmingham friend in Mr. Foster, the special representative who has charge of the provincial trade shows of this sparkling production. Mr. Foster was for several years manager of the Grand Theatre, Birmingham, and earlier still of the Bordesley Palace.

New Regent Depôt.

Mr. M. C. Morton, manager of the Regent Film Company, is about to remove to new premises in Hill Street. Recently he has shared the offices of the Walkergraph Company, Suffolk Street, but will shortly be found in the heart of the film quarter of the city. He is doing good business on his first Selznick feature, "Why Announce Your Marriage," and also the series of Famous Football Clubs.

An Australian Winner.

A remarkable successful first-run of the Australian film, "The Life of John Lee," at the Metropole Theatre, Birmingham, has resulted in Mr. J. I. Norfolk, of Midland Independent Renters, experiencing difficulty in meeting local exhibitors' demands for dates. Two copies of this production, together with the lecturer and vocalist sent out with them, are fully booked up until the end of August, while a third company is also on the road. Mr. Norfolk will shortly trade show the Apex feature, "The Miracle of To-morrow."

First National News.

To suit the convenience of exhibitors who find it difficult to attend Monday trade shows owing to it being cross-over day, Mr. Ernest Reed has altered his weekly trade show arrangements. In future these will be held in First National's private theatre on Fridays at 11 a.m. and 3 p.m., and on Sunday evenings at 7 p.m. His current offering of ordinary features include "The Woman's Side" (Katherine Macdonald) and "Harvest Husbands."

Among the Renters.

Exhibitors are reminded that to-morrow (Sunday) Mr. Leo Edgar will screen Butcher's new racing drama, "Beautiful Kitty," starring Violet Hopson and James Knight. The series of single reelers, "Pillars of the Turf" are proving highly popular in this territory.

"Loves of the Mighty," starring Emil Jannings, is keeping Mr. Harold Boodson (Ideal) well occupied. His next trade show subject will be "Out to Win," which features Clive Brook and Catherine Calvert.

Mr. Sheridan, of the Gaumont Company, asks exhibitors to make a note of August 12, as on that date he will screen the British Film Week feature, "Fires of Fate." He is now offering a new series of Hollywood Comedies featuring the Christie stars.

Mr. G. Maizels, of F.B.O., states that the Warner Brothers' Screen Classics for release in November, December and January next have been secured by the P.C.T. Circuit.

Mr. Bertram Wilson (Walturdaw's) is finding competition for "Catherine the Great" exceptionally keen. Next Thursday (19th), at New Street Picture House, "April Showers," in connection with which a special title competition will be run, will await Midland exhibitors.

Prior to his unfortunate accident Mr. Mortimer Dent (Pearl Films) did remarkably well with "The Pilgrim," the latest Chaplin feature. The majority of the bookings are for fortnightly runs, and it will have its first run in Birmingham at the P.C.T. house on September 3.

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FOX "SUPER SPECIAL" PRODUCTIONS

"Four Great Box Office Winners!"

"The Village Blacksmith."
"The Love Image."
"A Friendley Husband."
"The Custard Cup."

William Fox
presents

Lupino Lane

in his big 5 Reel
Comedy Success

"A Friendly Husband."

"An hour's tonic of mirth"
—Pall Mall Gazette.

"A Winner!"
—N.Y. Telegraph.

"The Village Blacksmith"

A powerful and Soul-stirring Melodrama founded upon Longfellow's famous poem.

". . A most popular offering that will undoubtedly book well."
—The Film Renter.

". . A production of more than ordinary merit."
—The Cinema.

"A good booking for popular halls."
—The Kine. Weekly.

FOX
FILMS Entertain the World.

13, Berners St., W.1.

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"Fox Super Special Productions"

WILLIAM FOX *presents*

THE LOVE IMAGE

Melodrama—Vibrant, Dynamic, Powerful in its Tense Emotional Appeal — A pulsating Story of Thrills and Romance

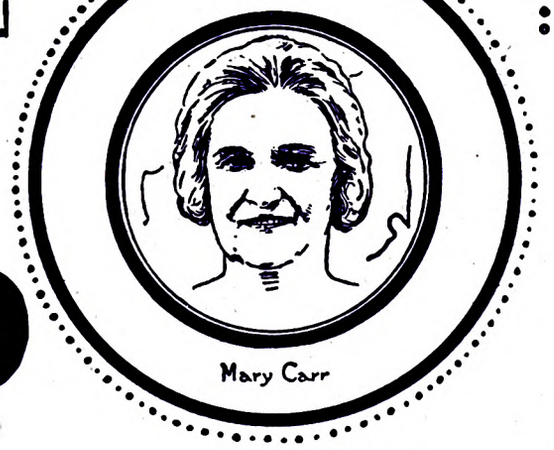
Portrayed by a Notable Cast including

HENRY B. WALTHALL · RUTH CLIFFORD
ALMA BENNETT · FREDERICK SULLIVAN
AND OTHERS

"'The Love Image' is a picture which will do well in any hall."
—The Film Renter.

"Henry B. Walthall is undoubtedly one of the greatest dramatic actors on the screen . . . holds the attention throughout, and his study shows flashes of genius."
—The Bioscope.

". . . Creates that appeal which all classes of audience appreciate."
The Cinema.



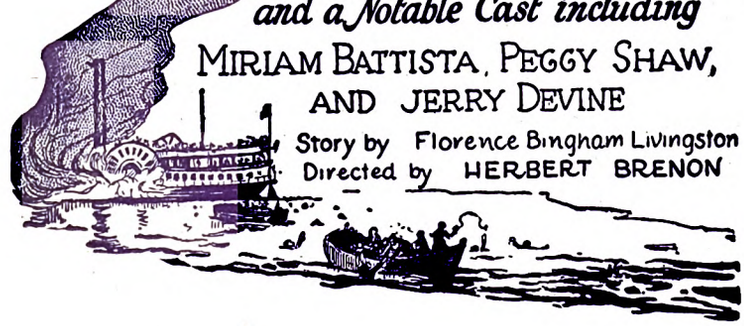
Mary Carr

The CUSTARD CUP *with* MARY CARR

and a Notable Cast including

MIRIAM BATTISTA, PEGGY SHAW, AND JERRY DEVINE

Story by Florence Bingham Livingston
Directed by HERBERT BRENON



". . . A story that will delight everybody and send them away feeling better for the experience."
—The Bioscope.

"The story is replete with excitement and thrills."
The Cinema.

FOX
FILMS Entertain the World.

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FIRST NATIONAL'S NEW FILMS AND THEIR PRODUCERS.

Promising Stories and Competent Stars.

FIRST NATIONAL is following through its policy of obtaining the foremost directors of the industry to assist in turning out the coming year's product of " big time " attractions. In addition to such directors as Frank Lloyd, Frank Borzage, John S. Robertson, George Fitzmaurice, and Clarence Badger and others, all of whom will be represented on the First National schedule during the coming season, three of the most successful younger directors of the industry have been signed to pilot forthcoming First National productions.

Lynn Reynolds has already started work on " The Huntress," and to him will fall the task of introducing Colleen Moore as a First National star. Although only thirty-three years of age, Reynolds has already directed approximately sixty features. Previous to directing for the screen, Mr. Reynolds was an actor on the speaking stage. " The Huntress " is an outdoor picture, a type of production in which Reynolds has scored most successfully in the past. Against a scenic background of magnificent beauty, the director will tell the story of a little white girl, brought up by Indians, who wants a white husband and proceeds to get one. The story calls for many comedy touches, intense human interest, and considerable stirring drama.

James Young, a veteran in experience, although not in years, formerly upon the speaking stage, has been assigned to bring " Ponjola," Cynthia Stockley's stirring story of South Africa, to the screen for First National. Young's experience includes everything from one and two-reelers to the biggest features. In all Mr. Young has directed more than two hundred pictures. His latest picture is " Trilby," which he is now completing under the supervision of Richard Walton Tully. In directing this famous story Young has been given a prominent cast, which includes Andree Lafayette, the French beauty, who was imported especially to portray the rôle of " Trilby." For the leading rôle in " Ponjola," Anna Q. Nilsson has been selected. Production will start on this picture, under Young's direction, in a short time. The novel is of recent publication date, but the rapid sale assures it of being the most popular story ever issued by this author.

For " Flaming Youth," which will be Colleen Moore's second picture for First National, Jack Dillon has been selected to direct. " Flaming Youth " is a screen adaptation of Warner Fabian's sensational novel which is running in serial form in the " Metropolitan Magazine." It deals with the doings of the " younger set," their impatience at restraint and wild desire for novelty, and will allow Dillon an opportunity to create one of the most vivid and powerful stories of the day in film form. Dillon is another director who graduated from the ranks of actors to the field of motion picture directing. He has a long, successful record behind him in the feature field.

FILMING THE LONDON CLUB.

Members and Guests to be Filmed.

THURSDAY night, July 12, will be a special kinema gala night at the London Club. Many famous film stars are to be present, and a wonderful cabaret has been arranged, but the novelty of the evening will be that members and guests will have the unique experience of being filmed under the rays of sunlight lamps exactly as if they were acting for a picture. The resultant film will be shown at the Marble Arch Pavilion the next day and throughout the following week.

GREENLAND—NEW UNKNOWN REGION FOR THE FILM.

Kilner's secure interesting Travel Picture.

EVERY month some new region seems to be opened up to us by the far-reaching power of the kinematograph. Districts where the foot of man has scarcely trodden, and which but a hardy few have ever seen, are brought before the eyes of countless millions who, without perhaps stirring from their native parish, are made familiar with the scenery, customs, and conditions of vast regions that would otherwise remain beyond their ken.

One of the least known countries of the world will be placed upon the screen by Kilner's Exclusive Films, Ltd., in the film record of Knud Rasmussen's expedition into Greenland, the unknown. It may be recalled that at the anniversary meeting of the Royal Geographical Society in May the president announced the award to Knud Rasmussen of the Founder's Medal—the highest recognition of the society—for " his scientific exploration of Greenland, which he had been carrying on with unabated zeal and with marked success over a period of more than twenty years."

The film, therefore, must be regarded as important from the scientific and educational standpoint, as well as from that of entertainment. It will follow the progress of the expedition from the time of leaving Copenhagen, and will depict the ice-packed seas that surround the Greenland coast, and the snow-bound region where only the hardy race of Eskimos and some strange varieties of birds and animals, many of which are peculiar to this region, have managed to find a habitation.

Of the animals some wonderful pictures are promised, while the Eskimos, for whom Rasmussen has the greatest admiration, will add to our knowledge of the range and variations of human nature. The pictures will be accompanied by Rasmussen's own crisp comments and explanations, which will add greatly to the picture.

UNIVERSAL SHORT DRAMAS & LAUGHTER SPECIALS.

EUROPEAN Motion Picture Co. Ltd. announce the early release of a new series entitled " Famous Stars in Short Drama," being a series of ten two-reelers with such famous stars as Tom Santschi, Art Acord, and Roy Stewart figuring in the leading rôles. It is claimed for these short dramas that they contain both the stars and settings worthy of a big feature. European Motion Picture Co. have now made their Wardour Street house the " Headquarters for Short Subjects," and in view of the modern maxim that " a short feature will very frequently turn a weak program into a good one " the claims of these short dramas certainly merit the " live wire " exhibitor's attention. With summer " doldrums " and the urgent need of variety in a screen program, these peptoid dramas are worthy of attention.

European Motion Picture Co. also announces that they are releasing another set of ten Universal one-reel comedies, and this should be welcome to exhibitors who want program variety to combat that restive quality in summer audiences and send them away in happy mood. These Universal one-reel comedies feature Neely Edwards as " Nervy " Ned, the inimitable tramp; Roy Atwell, the pleasant and unctuous comedian; and those comedians, Jock Duffy and Molina. With such titles as " The House of a Thousand Trembles," " Cæsar's Ghost," " Matinee Idles," and other equally humorous subjects, this new set of ten should prompt immediate inquiries at the Headquarters for Short Subjects."

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"Live" Lancashire Kinema-men And Their Halls.

By Our Manchester Representative.

TYPICAL THEATRES IN OLDHAM AND A FEW MANAGERS.

FIGURES published this week show that, of the 295 cotton mills in the Oldham and District Share Exchange List, only about 15 are paying a dividend, and that the profit and loss account of the others reveals an average deficit of £62,000. The total losses in the cotton trade are estimated at over £100,000,000, and some of the finest mills in Oldham have been the hardest hit of any in the whole county. In vulgar parlance the spinning trade of Oldham has "gone flop," and the stagnation in its staple industry is inevitably reflected in the general depreciation of the town as a business and entertainment centre.

The Micawbers of Oldham.

And yet among the Oldham kinema fraternity the spirit of Mr. Micawber still seems to reign supreme. They certainly cannot all be making a profit, but they are waiting with a surprising cheerfulness for "something to turn up." The larger concerns, which "put by" for a rainy day during the boom years, are facing the present conditions with nerve and reserve. The attitude of some others is that of patient resignation. Some of the little men "round the corner" and in the out-lying districts are "layin' low and sayin' nuffin." With cheap programs and cheap prices they are making a living, if only on an unambitious scale. The picture theatres of Oldham, in spite of the "flop," are decidedly "in being," and the other night we had an opportunity of estimating the strength of the industry in this town and of sampling the fare provided.

Mr. E. R. Wood
(Manager of the Empire).

Attractions of the Empire.

Altogether there are 22 licensed places of amusement in Oldham, of which the Empire Theatre of Varieties Company, Ltd., owns four. These are the Grand (opera), the Royal (drama), the Palace (variety and revue), and the Empire (pictures). The principal entertainment records of Oldham during the past 30 years are largely bound up with the operatic, dramatic, music-hall or film programs of this company, of which Mr. J. Platt is the managing director and Mr. Ernest Dotteridge the general manager. Our concern being solely with the picture houses, we went first to the Empire, where a fairly large number of film fans were witnessing "Under Two Flags."

The Empire was formerly one of the foremost legitimate theatres in the provinces, its spacious stage and ample dressing rooms testifying to the days when the leading London actors trod its boards, and when Drury Lane dramas could be put on in their entirety. When the Empire was converted to the uses of the kinematograph it was regarded as the finest house for pictures in the country—ranking indeed as the first "super." It can seat between three and four thousand people, all of whom have a perfect view of the screen. An admirable orchestra, under the direction of Mr. Wm. Siddall, is augmented by a three-manual organ which is in every way worthy of the hall, and is played by Mr. Wm. Lawton, a local church organist. This instrument cost over £3,000, and when it was first introduced was looked on as a luxurious novelty. "But, like most luxuries," remarked Mr. Leigh Whipp, the secretary of the company, to the writer, "the novelty even of expensive organs to frequenters of the kinema wears off in time, and now its music is simply taken in with the rest. (It might be instructive, in fact, to consider whether the pipe organ has really been a useful asset to the picture palace. Some argue that it is diverted from its proper use therein, and is not always a helpful adjunct to the orchestra). Still, it must be admitted that played *solus*—as it was being played to parts of the big picture—the organ at the Empire undoubtedly deepened the effect; and, in any case, its gilt pipes ranged on either side of the proscenium added to the general sumptuousness and symmetry of the theatre.

The Public's Preferences.

Mr. E. Rudland Wood is manager here. He is consulting engineer to the company and claims that he is also one of the few men in the profession with the right to add the initials "A.M.I.E.E." after their names. Mr. Wood entered the ranks of kinema managers through the electrical door. As an electrical engineering contractor he has fitted up a good many theatres in different parts of the country with electrical installations. For some time he managed a house at Knaresborough, and afterwards two others at Ripon—one a playhouse and the other a kinema.

"As for the attractions at the Empire," said Mr. Wood, "public taste may be fickle and fluctuating in some respects, but I am always pretty safe with good racing and sporting films. There is not much of a run on quiet 'society' drama, and we have no use at all for stories which require the public to rack their brains before they can understand what they are all about. Strong, straight plots, with as little subtlety as possible, are what suit Empire patrons. 'Under Two Flags' is drawing the people even in this torrid weather. I also had good houses for 'The Fruitful Vine.'"

"Home of the Silent Play."

The Empire, in addition to wide, lofty passage-ways, in which waiting queues can be assembled in comfort, boasts a large and well-furnished lounge, a ladies' tea saloon and refreshment rooms for both pit and circle. During the last election campaign both Mr. Lloyd George and Mr. Bonar Law addressed crowded audiences from the Empire stage.

As the "Home of the Silent Play" (as it is styled in an informative brochure issued by the company), the Empire has no superior in Oldham.

Managed for Sir Joseph Beecham.

Close by (nearly all the kinemas in the town are "on top of one another") stands the Palladium. This is a smaller hall, but splendidly arranged for the enjoyment of all who visit it. Mr. A. M. Loader, the manager, came here about eight years ago when he had already had an extensive experience in nearly every branch of the showman's business. For many years he was general manager of the late Sir Joseph Beecham's theatrical enterprises, and during that period undertook some stiff propositions. When Sir Joseph died, Mr. Loader left Warrington, and his first big job in the film business was to "present"

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BONNIE PRINCE CHARLIE AGAIN IN THE HIGHLANDS.

SCOTLAND will again be welcoming Bonnie Prince Charlie within the next week or two, but on this occasion the romantic young figure of the Young Pretender will appear as a film hero in the Gaumont Company, Ltd.'s, romance, "Bonnie Prince Charlie," on which the actual work of photography will be commenced on July 16.

A tremendous amount of research work has already been done whilst the producers have been waiting for the better weather which is essential to photographing in the Highlands, and now that it shows promise of having come to stay, Captain Calvert, the director, who has only just finished production of "Lights o' London," is getting busy on the work of making the film record of the adventures of the fascinating young Charles Stuart.

Considerable curiosity has already been aroused as to the identity of the players who will be cast for the two principal rôles of Bonnie Prince Charlie and Flora MacDonald. The Gaumont Company, Ltd., have made special efforts to secure players whose ability to make these characters live on the screen will appeal to the imagination of the world, and an interesting announcement in this direction may be expected during the next few days.

AN AMUSING COMBINATION.

Anatole France and Pett Ridge.

THE work of two famous authors—one French and the other British—will shortly be seen on the screen in Granger's new film, "Ole Bill of Paris." This combination is particularly interesting when one considers that "Ole Bill of Paris," adapted from Anatole France's epic of French coster life, entitled "Crainquebille," will be shown with Cockney titles, specially written by W. Pett Ridge.

The author of "M. Bergeret à Paris," "Clio," "Le Mannequin d'Osier," and "Crainquebille," who is to visit England very shortly for the second time, is a master of character portrayal. His delicious satire and his quaint, whimsical humour is said to be wonderfully conveyed on the screen by Maurice de Feraudy (of the Comedie Francais) in the character rôle of Crainquebille. We learn that Pett Ridge's titles are "a scream," and that it is surprising how wonderful his Cockney sayings fit the coster of Montmartre.

It is interesting to recall the fact that Arthur Bourchier presented in London some years ago a stage version of "Crainquebille," under the title of "Down Our Alley."

"LIVE" LANCASHIRE KINEMA-MEN.—*Continued.*

the great Italian masterpiece, "Cabiria," to Scottish audiences for Will Sley, the variety agent. For a short time Mr. Loader managed the Scala, Withington, but by far the greater part of his time as a kinema manager has been spent at the Oldham Palladium, where he is ably assisted by Miss Beech.

A Revived Chaplin.

Here again, racing, boxing and general sport pictures are in great demand, and a good comedy never fails. On the night of our visit a Chaplin picture was on the screen, and judging from the loud and continuous laughter we thought, for a moment, that the Palladium had perhaps negotiated a pre-release of "The Pilgrim." But it turned out to be our old friend, "The Cure," which was doubtless being seen by many of the "natives" for the first time.

What They Get for Sixpence.

In common with all its neighbours the Palladium suffers from the prevailing slump, and the management looks back wistfully to the time when it could put on four shows a day and be certain of packed houses at every show. But Mr. Loader is an optimist and believes that the kinema is only waiting for a turn in the tide of trade to renew its queues. Like many others connected with the film industry in Oldham, however, he is profoundly convinced that the popularity of this form of amusement, which was built up on the 1s. and 6d. seats, will, in the future, have to cater more and more for the patron to whom these prices represent the maxima of what he will pay for pictures, however often he may go to see them. . . . But perhaps it ought to be noted that in the early days of the sixpenny kinema the public were not provided with the conveniences of such warming and cooling inventions (to mention only two improvements) that await them to-day. On one of the hottest nights of the year we found the Palladium, for instance, delightfully cool owing to ozone air shafts which have been specially constructed in the theatre, and which send forth a continuous change of air to every part of the building.

An Operating Chamber de Luxe.

Higher up the road towards Manchester, the Grosvenor bids for patronage with an imposing entrance hall, wide, double staircases to balcony, a splendid café, an ornately decorated theatre, perfect projection and a program of pictures second to none in Oldham. Mr. Husband, the manager who opened the hall about two years ago, is justly proud of the attractions of this place, now one of the favourite kinemas of the town. He is especially keen on everything pertaining to the efficiency of the operating box which, at the Palladium, is truly one of the "sights." Roomy, well-ventilated, spotlessly clean and equipped with the "latest" in every device essential for "throwing" a steady, clear-cut picture, the operating department here, with its auxiliary chambers, is one of the best in the provinces. Mr. Husband's "second in command," Mr. Basil M. Kay, presides over this department, besides acting as assistant manager. Both the chief and his lieutenant are jealous of the Grosvenor prestige, and patrons can generally rely on getting the best of everything, from music to mechanism, at this house. This week good summer business has been done with Betty Compson in "The Law and the Woman."

The King's.

We did not leave Oldham without a look in at the King's, owned by Mr. R. Coop, who also runs a hall at Bolton. This is situated in the very heart of the competitive area and has the Colosseum as an opposite neighbour. An artistic feature of this house is the stained-glass "port-hole" windows, which lend colour and distinction to a building which in many other ways besides is pleasing and attractive. The King's is a steady-going "two-feature" house, and for the first three days of the week was showing "What Men Want" and "The Hole in the Wall." Manager, Mr. Chadwick.

Twenty-one Years in the Empire Company.

To revert, in conclusion, to the Empire Company, mention should be made of Mr. Harry Kilrow, who has grown up in the service of this concern, starting as "program and chocolate" boy at the Royal Theatre 21 years ago. Mr. Kilrow has been employed by his company in many and varied capacities during this period, though he has not had much to do with the pictures. He is now manager of the Palace, which specialises in revues.

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Kinema Activities in Liverpool Area

Resignation of S. A. Jones—Many More Changes—"Dr. Mabuse" in Liverpool—A Kinema Picnic Program.

From our Liverpool Correspondent.

TRIBUTE to the linguistic abilities of Mr. J. H. Dovener, vice-president of the C.E.A. and chairman of its North-Western Branch, was paid last Friday by Alderman E. Trounson, who referred to the valuable services which Mr. Dovener had rendered in the rôle of interpreter on the occasion of a visit which the British delegates had paid to France in connection with the recent C.E.A. Conference. He also prophesied that, on the occasion of the French C.E.A. Conference in Paris in October, Mr. Dovener will again be called upon to show his knowledge of the French language.

A Branch of "The Wolves."

Always in the forefront where works requiring practical sympathy are concerned, members of the entertainment community in the Merseyside area, and particularly amongst the ranks of the kinema fraternity, have readily thrown themselves into a movement for the formation of a branch of "The Wolves" in this district. A meeting in connection with the question was held last Friday in the Washington Hotel, Liverpool, where there was a good attendance of kinema boys and others. A leading part in the matter was taken by W. Rawson (Wardour's), H. V. Wallingford (Kilner's Exclusives), George T. Green (Hepworth's), and Captain Percy Dale (licensee and manager of the Royal, Egremont). The hope is confidently entertained that ere long the bulk of the membership of the branch will be composed of local members of the kinema industry.

Resignation of Walturdaw's Manager.

To his many friends in all walks of life the resignation of genial S. A. ("Bill") Jones from the management of the Liverpool and Manchester branches of Walturdaw's will come as a surprise. I understand that the resignation will become operative as from the end of the present month. Of a particularly engaging personality, "Bill" has been associated with the house of Walturdaw for about 13 years, and in that time has endeared himself to a host of friends. He is of a particularly undemonstrative disposition, and of an acutely democratic turn of mind. As a training ground for travellers and managers for renting houses—certainly so far as the Merseyside is concerned—Walturdaw's probably possess an unique reputation, and many former subordinates of Mr. Jones's now hold responsible positions in connection with different well-known renting establishments in various parts of the country. Doubtless we shall speedily hear of S.A.J. in a new and equally important sphere of activity as that which he is shortly vacating.

Changes on Both Sides.

While on the subject of changes, it will be appropriate to mention that W. E. Morton has relinquished his position in the Liverpool office of Fox's, under Gordon Dartnall, and has now entered the employ of the European Motion Picture Company at their Manchester Branch. Following the departure of Lawrence W. Towers, I understand that, in addition to performing the duties of managing director of the Trocadero, Liverpool, Mr. J. M. Griffiths will also act as manager, assisted by Mr. Wright, who was also assistant to Mr. Towers. Meanwhile, the licence is held by Mr. R. Duncan French, who is secretary to many kinema companies in this part of the country.

Continued.

I hear that Mr. Jones, who has held the managerial reins of the Graphic Kinema, Boaler Street, since the opening of that establishment, is transferring his services, in a similar capacity, to the Rice Lane Picturedrome, where he succeeds Mr. Harry Manchester. Mr. Walter Howard, formerly manager of the Lyceum, Egremont, will take over the duties of Mr. Jones at the Graphic. At the Stella Picturehouse, Seaforth, considerable improvements in the orchestral department have been introduced recently, and, despite the hot weather, excellent business is being done under the enterprising direction of the manager, Mr. Taylor. I also understand that the latest recruit to the outside staff of Messrs. Hodson and Goddard is Reg. E. Askew, who was formerly manager for Granger's Exclusives in Liverpool.

Pictures and Variety.

I had the pleasure of a chat the other day with Mr. Wm. Hodgson, who recently entered upon his new duties as manager of the Coliseum, Litherland. He makes a point on Friday and Saturday evenings each week of supplementing the pictorial fare with a couple of variety "turns," and finds that admirable box-office results flow therefrom. Occasionally he is engaging vaudeville artistes for the full week. Last week the variety part of the performance was provided by Joe Lee (the local G. H. Elliott), and Violet Lyndall, a vivacious comedienne and dancer. Mr. Hodgson also informed me that on the previous Saturday the takings, notwithstanding the fact that the prices of admission were recently reduced, had been above those for any day since the kinema was opened two and a half years ago.

Granger's in Liverpool.

Arthur Leslie, Granger's manager in this territory, has arranged a joint first-run in Liverpool of the much-discussed film "Dr. Mabuse," at the Prince of Wales Picture House, and the Trocadero. The film will be shown in two parts, viz., "Dr. Mabuse, the Great Unknown," during the first three days, and "Dr. Mabuse Unmasked" during the concluding portion of the week. The engagement has been made for about two months ahead. In connection with these engagements Arthur Leslie is preparing a special advertising campaign. In connection with the Granger production, "Sporting Instinct," for which the demand, although it has now been before the public since May, continues unabated; it is interesting to note that the rôle of Colonel Crisp is undertaken by Mr. Somers Bellamy, who was for a considerable time associated with the Prince of Wales Picture House, Liverpool, as manager.

Kinema Picnic Project.

Under the presidency of Mr. Fred Weisker (chairman), a meeting of the Kinema Exchange Picnic Committee was held on Tuesday last, when it was reported that arrangements for the event were practically complete. Mr. M. Mott-Cowan, picnic secretary, stated that between fifty and sixty had promised to attend. The motor-coach drive to Llangollen will start from Woodside Ferry, Birkenhead, at 9-15; lunch will be served at Rymer's popular Woodlands Hotel shortly after arrival; a high tea will be served at five o'clock; and the return journey will be made at half-past seven. A happy suggestion in connection with the function emanated from Mr. Mott-Cowan. This was to the effect that, as the staff of the Queen's Picturedrome, Wallasey (of which the manager is Mr. R. P. Rutherford) are also holding their annual outing to Llangollen on the same date (Sunday, the 22nd inst.), there might be a combination of the two forces and a program of various athletic items, for which suitable prizes might be awarded. Doubtless this suggestion will commend itself to the leaders of both parties.

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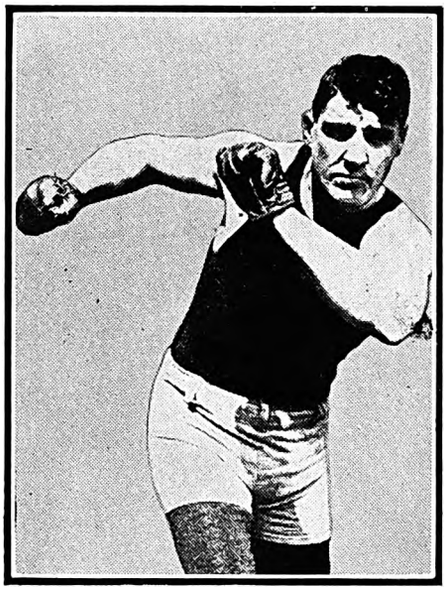

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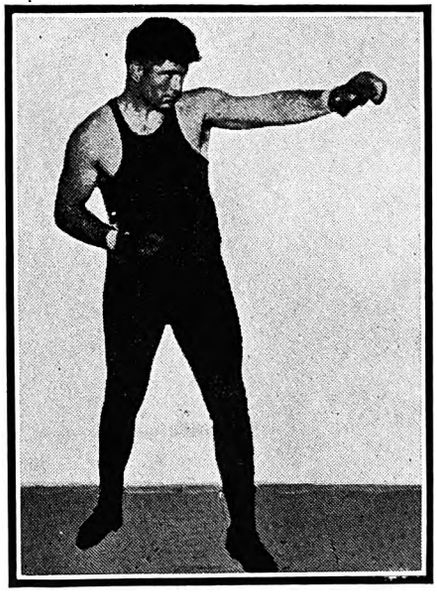

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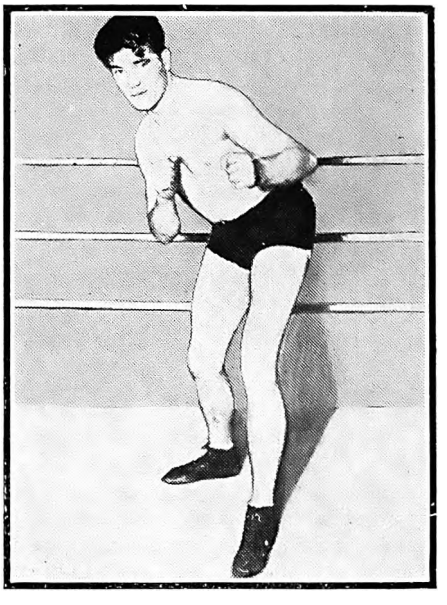

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Trade in the Yorkshire Territory.

Summer "Swelter" and Slump—Kine Exchange Trouble—Should Kinemas Close in July?

From our Leeds Correspondent.

SUMMER has at last arrived! Up to a fortnight ago the Yorkshire exhibitor was patting himself on the back and congratulating himself on having made a big hole in the "close season," the weather having remained cool and showery, making the people all the more disposed to spend their leisure and find diversion in "the pictures."

Now—slump to depths as yet undreamed of. Some terrible stories have been told this last week or two in the smoke-room of the Kinema Exchange, both by renters and exhibitors, of audiences of mere handfuls, while the kinema proprietor or his manager stands at the door of his show painfully to witness elderly folk queuing for trams to the parks and open spaces, and youth, in flannels and light dresses, making for the playing fields. "I don't believe there is a theatre in Leeds to-day making money," said one well-known exhibitor last week-end, "and not many are even paying expenses. Things were never so bad."

Should Kinemas Close in July?

Another exhibitor of ripe experience agreed with the foregoing remark, and suggested that the trade might well have revived this summer the idea of kinemas throughout the country (outside the West End of London and the resorts, at any rate) closing down for the whole of July. "We in the industrial inland towns of the North might just as well do so, for with what business we are doing to-day we should be saving money instead of losing it. Films booked for this month could have been put back to a later date this year, and then in future years we could leave an open book for July. I believe that would be a paying policy at this crisis in the history of the business.

"The General Council of the C.E.A. a few years ago considered the idea, but, as with a good many ideas broached by the C.E.A., unanimity was lacking. If only the trade would solidify itself and stand shoulder to shoulder, what a lot could be achieved that under present circumstances is impossible."

The Exchange Trouble.

The trade generally will welcome the news that as the result of an extraordinary general meeting of members of the Yorkshire Kinema Exchange (at which protest was raised against the refusal of membership to two well-known renters' managers) the application of the two members in question is to be reconsidered by the committee. It is a step in the right direction, and (as previously urged in these notes) perhaps much the more desirable method would be for the Exchange management to appeal direct to every renting firm's headquarters to use the Exchange for trade shows, and then hold another meeting of members again to appeal to the renters' local managers to support the Exchange, and to exhibitors in turn not only to attend those shows but in every way to support the renters.

"Peaceful Persuasion" to be Preferred.

At the time when the Exchange seems to be in trouble one may well quote the views and ideas of one of the chief originators of the idea of such an establishment in Leeds. This gentleman, who shall be nameless, considers that the action of the committee is quite *ultra vires*, and could readily be contested.

"Further," he says, "it is all wrong to adopt such forceful methods when peaceful persuasion is still to be tried. If the directors had called a meeting of renters and put their case earnestly before them, much might have been achieved."

An Interesting Suggestion.

This gentleman's final suggestion was that the Exchange directors or committee, or both, renters and exhibitors, form a Special Trade Show Viewing Committee and (something on the lines followed in the early days of the Exchange) issue a weekly report—not just a marking—on every film shown at the Exchange. This, sent out with the weekly program, would be, he considers, special free publicity, and a great attraction to the renters.

Another Brontë Discovery.

The Ideal film representation of "Wuthering Heights," at present on show in a West Riding town, is, incredible as it seems, advertised on one poster as being "Founded on the famous novel by Charlotte Brontë," and on another as being "Founded on the world-famed novel by E. and A. Brontë"! The theatre manager or publicity agent, in doubt as to which sister actually did write the book, evidently tried to overcome the difficulty by introducing all their three names in his bills. A less imaginative man would have bought a copy of the book itself and made sure, for it seems a pity to rob Emily of her masterpiece.

Harry Broughton Joins Goldwyn.

Mr. Harry Broughton, who for some time has acted as outside representative for Mr. H. A. Whincup, has been appointed outside representative for Goldwyn Films under Mr. Edgar Isaacs. Mr. Broughton started last Monday with the best of wishes of a host of friends on both sides of the business. The change has been brought about by the transfer of Mr. Oswald Cohen from Sheffield to Manchester, and Mr. J. Patterson from Leeds to Sheffield.

Cherry Kearton in Leeds.

Mr. Cherry Kearton, the famous traveller, adventurer, naturalist, and photographer, was in Leeds the other day for the trade show of his wonderful adventure film, "Wild Life Across the World," which Mr. John Lambert, of the Wellington Film Service, screened to the trade for the International Cinematograph Corporation, Ltd. Truly a wonderful adventure film.

Unfortunate and Regrettable.

Members of the Yorkshire trade generally and members of the Cinema Exchange cricket club in particular, read with both surprise and regret the notes in a contemporary trade journal on the recent Leeds versus Manchester trade cricket match, which reflect very much on the Leeds club's members as regards their sportsmanship, their generosity and other attributes. While not wishing to raise a controversy, the secretary of the Leeds trade cricket club says the members of the club regret that it should be necessary for their Manchester confreres to show such a vindictive spirit, for, after all, it was a game of cricket. However, the cricket club members are considering the statements made, and their comments will be published in due course.

(Continued at foot of page 55.)

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The Most Popular Novel Ever Written in the English Language.

Millions Have Read the Book—
Millions are Waiting to see the Film.

Trade Show:
Cinema Exchange,
LEEDS,
Tuesday, July 17th, at 2-15 p.m.

Trade Show:
Deansgate Picture House,
Manchester,
Tuesday, July 24th, at 11 a.m.

Produced by REX WILSON.
Starring SHAYLE GARDNER, MADGE TREE, Etc.

ENQUIRIES INVITED FOR ALL TERRITORIES
(Excepting Lancs. and Yorks.)
From Territorial Buyers and Agents.

All enquiries:

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OLE BILL

An Epic of Low Life Full of Anatole Fr

MAURICE DE FERAUDY
(of the Comedie Français)
as Jerome Crainquebille.

Controlled throughout the

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OF PARIS

ance's Quaint and Whimsical Humour.

Adapted from the famous novel "Crainquebille"
by

ANATOLE FRANCE

Produced by

JACQUES FEYDER

(Producer of "Atlantide")

Titled by

W. PETT RIDGE

LES FILMS LE GRAND
PRODUCTION

■

TRADE SHOW TO BE ANNOUNCED SHORTLY

United Kingdom by:

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M. & F. FILM AGENCY, Ltd.

36, Gerrard Street——————Shaftesbury Avenue

HAVE PLEASURE IN ANNOUNCING THAT THE

TRADE SHOW OF THE Great Russian Drama:

Between Love and Power

Also a two-reel Comedy (set of six) Mr. and Mrs. Cruelywed,

For Release in September.

For Release in September.

WILL TAKE PLACE AT THE

SHAFTESBURY PAVILION

TUESDAY JULY 24, 11 a.m.

TRADE SHOW TICKETS WILL BE FORWARDED ON APPLICATION TO M. & F. FILM AGENCY, LTD., 36, GERRARD ST., SHAFTESBURY AVENUE, W.1.

Telephone: Gerrard 7234.

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"SAWING A LADY IN HALF."

No Injunction Against Goldwyn's.

THE adjourned application for an interim injunction made before Mr. Justice Russell by Percy Thomas Selbit against Goldwyn's, Ltd., to restrain them from showing a film entitled, "A Complete Film Exposé of the Baffling Mystery Turn—Sawing a Lady in Half," came up on Friday last week.

Counsel for plaintiff explained that the special characteristics of plaintiff's method were that only one woman was used instead of two as had been formerly done, that she escaped from knots tied upon her, that the box was differently constructed, and that the woman avoided glass and steel inserted in the box.

In America plaintiff employed Mr. and Mrs. Violet, the lady performing till she met with an accident, and Mr. Violet being discharged. Mr. Violet went into the employ of Mr. John A. Coutts in December, 1921, and appeared to have disclosed all he had learnt of plaintiff's secret, though he had bound himself not to do so. In February Mr. Coutts appeared to have arranged that the Clarion Photo Plays Co. should make a film of the entertainment, and in the first part of the film the spectators saw what they saw on the stage, while the second part disclosed the means by which the illusion was done. The defendant company in June, 1922, acquired rights in the film from the Clarion Photo Plays Co., and advertised it as a house-filler if there ever was one, and available for the hot weather. Defendants said plaintiff was not the first inventor of the illusion, but that it was produced many years ago.

An affidavit was read by Mr. Alfred George Smith, defendant's manager, stating that he believed plaintiff's illusion was in substance a reproduction of an illusion invented by Horace Goldin, who obtained an injunction in the American courts restraining the plaintiff from giving his performance on the ground that it was in every essential Mr. Goldin's. Mr. Smith believed there was no secret method, and said that any intelligent member of an audience who thought the matter out could find a way of doing it. The first sheet of metal was passed through the vacant end of the box, and in another case a piece of flexible metal was bent against the glass whch had been put inside—an adaptation of the old Hindoo trick of putting a woman in a basket and thrusting swords through it. Plaintiff's performance depended on a device which was the common property of all illusionists.

Mr. Preston said Clarion Photo Plays knew nothing of plaintiff's claim.

Mr. Justice Russell observed that if he found out how a thing was done, there was nothing to prevent his reproducing it; it was different if he found out a secret by a breach of confidence. The plaintiff had delayed taking action so long that defendants had entered into contracts to show the film in various parts of the country.

In the course of his judgment, Mr. Justice Russell said if an injunction were not granted to the plaintiff, the value of his illusion would be imperilled, if not wiped out. On the other hand, the defendants had entered into numerous contracts in respect of which they had incurred serious responsibilities. If the plaintiff had moved with promptitude his Lordship's inclination would have been to protect him till trial, and in his view his conduct had been of so dilatory a character as to disentitle hm to interlocutory relief. In 1922 he was aware of the contract between the defendant company and the Clarion Co., and complained, but when bidden to go on with his action on May 28 last, he did not issue a writ till June 21st. The defendants waited three days in May, and then entered into contracts of £1,000, concluding that there was more talk than anything else. Plaintiff had lost his right to come to court and ask for interim relief. He must look for his remedy in damages from the defendants at the trial. He made no order except that costs of the motion be costs in the action.

TRADE IN THE YORKSHIRE TERRITORY—*continued from page 50.*

A Song Film from Fox.

Mr. W. W. Jay, the Yorkshire manager of Fox Films, held yet another very successful trade show at the Exchange last Tuesday afternoon, when, for the screening of "The Village Blacksmith," he specially engaged Dick Wilson, the popular Yorkshire basso, to give a song accompaniment. It was a very effective presentation, and the film is assured of a great reception from the public.

Leeds and "Married Love."

The Leeds Watch Committee, in common with other authorities up and down the country, have looked into the case of what has become known as the "Married Love" film. Last Monday they had a representative view of the film privately at the Theatre de Luxe, and, after seeing it, they reported that the film was quite all right and that they could see nothing to take objection to. Permission to show the film to the public at the Theatre de Luxe was granted, provided the film was retitled "Maisie's Marriage."

Morley Cinema Storm-Damaged.

The thunderstorm which passed over Yorkshire last Saturday afternoon and evening was of great severity and caused a good deal of damage. The roof of the New Pavilion Picture House was damaged, and water rushed into the building in heavy volumes, flooding the orchestra-pit and drenching seats in the auditorium, causing a stoppage of the entertainment. Speaking generally, however, the storm did not affect business much around Leeds, coming as it did between 7 and 8 o'clock in the evening after the first houses had been gathered in, and clearing up again in time for the second houses.

Smart Pathé Gazette Work.

On the occasion of the express smash at Diggle, near Huddersfield, Alec Tinker, the Yorkshire manager of Pathé Frères, all alert and alive, as usual, went out from Leeds with a camera and secured some capital pictures of the wreckage scenes for the Pathé Gazette, which were put out in quick time by headquarters in town, and proved quite an interesting feature up north this week.

From All Quarters.

The Yorkshire Cinema Exchange Angling Club had a good day's outing last week-end. The weather was fine and sport pretty good. Prize-winners: Mitchell, Whincup, White, Denham, Mellor, Spence and Ward.

Mr. J. Seeman, of Capitol Productions, who is making the Cinema Exchange his headquarters until he opens an office, has fixed his first trade show—of "St. Elmo"—for the Exchange on Tuesday, July 17, at 2-15.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Record Bookings for "The Prodigal Son"—Fuller's Autumn Program—Comic History of "Married Love"—Marks' First Venture—Milloy's Prize Film.

By "THE FILM RENTER" REPRESENTATIVE

THE present week has hardly provided a good test of the drawing powers of "The Wandering Jew," which completes its first city run at the Royal to-day (Saturday). This Stoll production, starring Matheson Lang (a great Manchester favourite), has had to cope with the tropical heat, and during the last few days the majority of the younger generation, at any rate, would naturally have preferred the sports of the open-air to the finest acting in the world.

Moving Days at Stoll's.

Just now, too, the Stoll staff themselves are not in a very comfortable state, as the branch is in the throes of moving, and will shortly be transferred from 34, Victoria Street, to Curzon Buildings, 38, King Street West, where the Fox Company have also removed. During the stage of transition Mr. Louis Deal is not able to place the customary comfort and convenience of the Stoll office at the service of exhibitors, but he hopes soon to welcome them in even better quarters than before.

Big Bookings on "The Prodigal Son."

The Stoll Film Company will start the autumn season with a magnificent send-off for at least one of their big pictures in this territory. Mr. Deal tells me that the Lancashire bookings for "The Prodigal Son," and its companion picture, "The Return of the Prodigal," have broken all records for the county. It is evident that, when these top-liners are released early in October, exhibitors are banking on an eager and enthusiastic public reception for them. Both halves of the story have undergone some drastic cuts since they were first seen at Covent Garden in February, and their success with Lancashire showmen is undoubtedly due in no small degree to the fact that the subject has now been brought within manageable dimensions. Mr. Deal's booking figures are a testimony to the wisdom of reducing the original footage of the films and to the efficiency with which the job has been done. A trade show of "Indian Love Lyrics" is to be held on Friday next at the Theatre Royal.

Real Supers from Fuller's.

Mr. Joe Fuller, of Fuller's Exclusives, is not showing anything new for a few weeks, but towards the end of next month will start his autumn campaign with an imposing list of super-productions. It is expected that the Graham-Wilcox film, "Chu-Chin-Chow," will be the first. The musical play of that title is now well known all over the United Kingdom, and the desire to see the picturised version is sure to be widespread. After that Mr. Fuller has a big subject coming, which, for story value, acting and scenery, he regards as the most ambitious feature he has ever handled. We saw a large number of stills of this production in his office during the week, and though at the moment we are not at liberty to mention the title or theme of the film, it was apparent from these photographs that something really out of the ordinary had been attempted. Further pictures, likely to make screen history in 1924, are to follow from Fuller's from September onwards.

The Film with an Alias.

One of these days somebody will enliven the trade Press with the comic history of the film "Married Love." Stopped in London under its original title and forced to make a modest bow as "Maisie's Marriage"; passed unscathed in Manchester where it received the extra kudos of a kick-off by the authoress herself, and deflated again to the flatness of "Maisie" in Liverpool, this quick-change production has now received the attentions of the police in Bolton where it was well-booked. The Chief Constable of that town, we hear, got a communication from the Home Office this week to the effect that the film was not to be shown with the title of Marie Stopes's notorious thesis, but must revert to the less sensational substitute. In Nottingham, too, even the name of Marie Stopes was not allowed to appear on the posters. And then, to prove perhaps that our provincial censors are in no mind always to copy each other—let alone imitate London—the authorities in Oldham have sanctioned the exhibition of the picture on the only conditions whereby it is likely to allure the public, *i.e.*, by permitting its baptismal name without let or hindrance. It must be exciting for a film to have to assume an alias at a moment's notice; but we still think that the picture theatre will be all the stronger the less it attracts the notice of the police. The kinema which has been advertising this extremely tame and innocuous invention as "an adaptation" of "Married Love," is either deliberately or ignorantly misusing a well-understood term.

A First Venture.

On behalf of the Marks Film Co. Mr. Maurice Carr held his first trade show as an independent renter on Tuesday at the Gaiety, when "Wildness of Youth" was screened to a considerable number of exhibitors and viewers. Though lacking many of the essentials of production and story value which we have come to look for in the modern photoplay, "Wildness of Youth" contains many stars, much good acting and the regulation amount of sensation and sentiment. Mr. Carr informs us that after the trade show the film was booked to a large number of towns in the Lancashire area. It is 7,000 feet long, and will be released at the end of November.

Clarion and Mr. Milloy.

Some misunderstanding seems to have arisen in regard to the announcement in last week's FILM RENTER that Mr. Grattan Milloy was to represent the Clarion Film Agency in this area. This does not mean that Mr. Milloy is giving up business as an independent renter to devote himself exclusively to the Clarion

TIP-UP SEATS
OVER 50 DESIGNS
TO SELECT FROM.

Everything for the Cinema.

J. SPRINGER, LTD.,
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MANCHESTER KINEMA CRICKET TEAM.

Splendid Victory at Macclesfield.

THE Manchester Kinema Sports' Association cricket team were seen to excellent advantage on Wednesday last when they gained an easy victory over the Macclesfield team. The match was played at Macclesfield, and the ground, situated amidst ideal surroundings, was in capital trim. Winning the toss, the kinema team started in promising style, 40 runs being on the board when the second wicket fell. Then commenced a profitable partnership between Edgar Flint and Norman Bryner, the score being carried to 103, when the latter was bowled for an excellent innings of 39. Two more wickets fell cheaply, but then Grattan-Milloy joined Flint, who was batting in great style, playing all the bowling with consummate ease. The total was eventually carried to 169 without further loss, when Skipper Dearnaley then declared the innings. Flint, who only gave one chance after he had passed the half-century, had 8 boundaries in his score of 52, and Milloy also did well in his contribution of 28, making several fine shots to the rails. The Macelesfield team did not open well against the deliveries of Frank Harrison and Dearnaley, and 7 wickets were down for 30 runs. Then Dearnaley, in sportsmanlike fashion, took off the regular bowlers and the attack was entrusted to "budding aspirants to honour." The result was that the score steadily mounted, and when the last pair of batsmen were in there only remained a few minutes to play. However, Dobie brought off an excellent catch in the slips, and the "boys of the kinema trade" had won a handsome victory.

(*Continued in next column.*)

The scores were: kinema team, 169 for 5 wickets; Macclesfield, 109. The chief batsmen for the kinema team were: E. Flint, 52 not out; N. Bryner, 39; E. G. Milloy, 28 not out; J. Dearnaley, 23, and F. A. Harrison, 23. Harrison and Dearnaley each secured 4 wickets, the remaining 2 wickets being taken by Bryner.

It is to be regretted that there should have been any unpleasantness as a result of the Manchester versus Leeds kinema trade match. However, everybody is looking forward to the return game at Manchester, and the Yorkshiremen may rest assured that they will be entertained in right royal fashion.

HOME OFFICE & LOCAL CENSORSHIP.

Manchester Watch Committee Prefer Own Scheme

THE Manchester Watch Committee had before them on Thursday a letter from the Home Office, in which it was suggested that Manchester should fall in line with the London County Council in regard to film censorship, and not pass any productions which had not received the certificate of the Board of Film Censors.

Colonel J. Johnson, chairman of the Watch Committee, said that their own scheme for passing or prohibiting films had always worked without friction. They were on good terms with kinema managers, and wished to remain so. He thought their method of dealing with films was the best, and, for that reason, he opposed the Home Office proposals.

ROUND THE MANCHESTER TRADE—*Continued.*

interests, but merely that his firm will act as booking agents for Clarion in the East Lancashire, Cheshire and North Wales districts. Shortly Mr. Milloy will leave Deansgate Arcade and take a suite of offices in the same building as the Clarion Co., at 12, Cannon Street, which have been occupied for a long time by Hepworth Films.

Prizes for Story Solution.

If further proof were needed of Mr. Milloy's continued activities as an independent film renter in Manchester, it would be found in the announcement he makes this week in regard to the 2,000 guineas prize film which he is handling for the Lancashire and Yorkshire areas. This is a specially constructed five-reeler, divided into two "acts"—the first of which contains three reels and the second two. The story, we understand, is of a highly ingenious nature, the solution of which is very difficult to discover.

Getting Patrons Interested.

The plot of this mystery play is so devised that it finishes with an exceedingly intriguing note of interrogation. A problem has to be solved, and exhibitors are invited to get their patrons sufficiently interested in the scheme to send in 300-word solutions of this problem. The film contains only six characters, and the story, though mysterious, is not involved or long drawn out. A full list of the prizes offered in the districts operated by Mr. Milloy appears on our advertisement pages 59—62. As regards the publicity aids given to every exhibitor with this film, it should be mentioned that (1) six special slides are being prepared to be shown between the screening of the first part of the story and the second (which follows a few weeks later), which reproduce either actual stills of the scenes or printed sub-titles from each act; (2) Cheap posters will be supplied at the following rates: 6 sheets at 1s. and 12 sheets at 1s. 6d. each. Each of these contains some leading question relative to the mystery which patrons are asked to solve; (3) Carnival balloons, also displaying a reference to the story, are to be sent up during the next few weeks at seaside resorts such as Blackpool, Southport and Morecambe. The whole scheme is so divided up that every district in the territory showing the film has an equal chance of taking a prize. The first act will be released some time next month. Further particulars in our next issue.

A Burst of Trade Shows

Both European and Weisker have had a big burst of trade shows this week. The former showed six new films and the latter three. Altogether, Weisker's will be putting on 14 new productions during the month of July. European are holding three more trade shows next week.

Wanted Immediately—

∴ Live Salesmen. ∴

With first-class credentials for Liverpool and East Lancashire Districts. Applications will be treated with strict confidence.

Apply: MANAGING DIRECTOR,

CAPITOL PRODUCTION, Ltd.,

: 49, Deansgate, Manchester. :

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CAPITOL PRODUCTIONS' NEW PROGRAM.

"St. Elmo" Ready for Trade Showing.

OF special importance to independent renters and territorial buyers is the announcement by Messrs. Capitol Productions, Ltd., of 49, Deansgate, Manchester, that the company have ready for trade showing their production "St. Elmo," produced by Rex Wilson and starring Shayle Gardner, Madge Tree, Harding Thomas, Gabrielle Gilroy, etc., and arrangements have already been made for showing this at the Leeds Cinema Exchange next Tuesday, July 17, at 2-15 p.m., and at the Deansgate Picture House, Manchester, on Tuesday, July 24, at 11 a.m.

All the territories, excepting Lancashire and Yorkshire, are, at the moment of writing, for disposal, and Messrs. Capital Productions, Ltd., invite inquiries from renters in the other territories who are interested in this film, which, in view of the fact that it has been declared to be the "most popular novel ever written in the English language," and that several million copies of the book have already been sold, is bound to have a great following. We are assured that no expense has been spared in this production and that the quality, staging, etc., are up to the usual Rex Wilson standard.

In addition to the above film Messrs. Capitol Productions, Ltd., have also ready for sale territorially the film entitled "Is a Mother to Blame?" This is an American production of Roy Sheldon's dramatic paradox of life's foibles, and features the famous Follies beauty, Caroline Larkins.

Furthermore, this firm have also ready for territorial buyers a set of five two-reel all-British comedies, the first of which is entitled "All at Sea," and will be trade shown at the same time as "St. Elmo."

For further information, will independent renters please communicate direct with Mr. S. Harris, the managing director of Capitol Productions, Ltd., 49, Deansgate, Manchester?

JOTTINGS FROM SOUTH WALES

From our Cardiff Correspondent.

CONGRATULATIONS to Harry Possener and his Cardiff staff on winning the third prize in the competition open to all the European Films branches in England and Wales for the best sales during the past three months. "Hunting Big Game" exceeded all expectations at the Cosy Theatre, Porthcawl, last week, notwithstanding the almost tropical heat, the receipts on the Monday almost equalling the whole of the previous week's takings. "Eagles Talons" has had such consistently high reports from all the cities that it is not surprising to hear that it is getting ahead of the record put up by this firm's serials.

Good Business.

Jack Baggett, of Tilney Bros., reports that so much business is being done with "The Man They Could Not Hang" that arrangements have had to be made for a second copy.

Renter's New Office.

The office of Vitagraph, Cardiff, has been moved to Metropole Buildings, The Hayes, Cardiff.

PROGRESS WITH "THE BELOVED VAGABOND."

Good Part for Carlyle Blackwell.

THE ALLIANCE STUDIO at St. Margaret's-on-Thames has been the scene of much activity during the past week, where Carlyle Blackwell has been at work on the interior scenes of the big film he is making on that unusually interesting subject, "The Beloved Vagabond," by William J. Locke

Four sets from designs by Patrick Kinsella, the well-known English artist, have been erected on the studio floor, and during the last four days a number of impressive scenes depicting the humours and sorrows of Paragot, the vagabond, and his Joanna, the lady of the "little feet so adored," have been made. As this story is one pre-eminently of character, moods, and whimsies, the scenes must necessarily be rehearsed with extraordinary care, and thus take much more time than is ordinarily the case in film production.

Great enthusiasm is expressed by the members of the company over the scenes made in France, which, on the screen, are claimed to be of exceptional beauty and poignancy. Walter Blakely's camera work reveals a succession of cameo-like pictures—a real kinematographic achievement.

Fred Le Roy Granville, who is directing the picture, shows a remarkable grasp on the dramatic values of Mr. Locke's story, as well as a strong appreciation of the idyllic spirit of the narrative and the unique charm and appeal of the author's characters.

This film bids fair to be one of exceptional merit and a high credit to British production, while arousing yet greater appreciation of one of the classics of modern English literature.

"LORNA DOONE" IN DUBLIN.

Effective Prologue enhances Success.

ASSOCIATED FIRST NATIONAL PICTURES, LTD., from the Scala Theatre, Dublin, show that despite the very hot and summery weather which is prevailing in that town at the moment, splendid business was done with Maurice Tourneur's "Lorna Doone."

This excellent business is due to a very great extent to the first class exploitation which was put on in connection with the picture. The prologue which was arranged was a particularly notable one, and was greeted with rounds of applause on each and every occasion. A baritone, dressed in the costume of the period, appeared and rendered one verse and chorus of the special "Lorna Doone" song issued by First National's Publicity Department. As his number concluded a peal of bells was heard, and the curtain rose on the interior of an old-world church. Characters representing John Ridd, and "Lorna Doone" entered, preceded by two small children scattering flowers in their path, and followed by two others with baskets of roses, and the singer. The procession moved slowly towards the altar when a spot lime was thrown on the chapel window, from which a hand appeared and a shot was fired. The character of Lorna Doone collapsed in John Ridd's arms, while the children knelt around them covering their faces at the anguish of the scene. Quickly the singer turned towards the window and drew his sword in a defiant attitude. The tableau was held thus whilst the tabs descended, the lights dimmed and the screening commenced.

Every congratulation is due to the manager of the Scala Theatre and to Mr. G. R. Cooke, of First National, for the splendid showmanship which has brought such excellent results to the box office.

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The FILM SENSATION of the Year.

THE

TWO THOUSAND GUINEAS PRIZE FILM!

The greatest Box Office Tonic ever dispensed.

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TWO THOUSAND G

OF THIS TREMENDOUS

In Lancashire, Cheshire, and N. Wales.

Five Prizes of £50 each.
Five Prizes of £25 each.
Fifteen Prizes of £5 each.

and

Five Special Prizes of £10 each.

For Theatre Managers.

Lancashire, Cheshire and N. Wales.

will be divided in Five Sub Areas and in each Sub Area the Prize Money will be divided as follows:

First Prize - £50.
Second Prize - £25.
3rd, 4th, 5th Prize £5 each.

and Manager's Special Prize of £10.

SPECIAL NOTE——THE

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GUINEAS PRIZE FILM.

SUM WE ARE OFFERING

In Yorkshire and Lincolnshire.

Five Prizes of £50 each.
Five Prizes of £25 each.
Fifteen Prizes of £5 each.

and

Five Special Prizes of £10 each.

For Theatre Managers.

Yorkshire and Lincolnshire.

will be divided in Five Sub Areas and in each Sub Area the Prize Money will be divided as follows:

First Prize - £50
Second Prize - £25
3rd, 4th, 5th Prize £5 each.

and Manager's Special Prize of £10.

PRIZES MUST BE WON.

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Exhibitors can't help it, they MUST make money with this.

Get Particulars and you will immediately agree.

■ ■ ■

LANCASHIRE, CHESHIRE, N. WALES, ISLE OF MAN,
:: :: YORKSHIRE AND LINCOLNSHIRE :: ::

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NOTE NEW ADDRESS: ***12, CANNON STREET, :: MANCHESTER.*** ***NOTE NEW ADDRESS:***

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And at:
148, Briggate, LEEDS. . . .
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IS THE EXHIBITOR BUSINESS LIKE?

[The following letter from R. Byron-Webber makes a vigorous onslaught upon the average exhibitor, with which many of our readers will not find themselves in agreement. The editor of a journal must not be identified with the opinions of all his correspondents, but must, in the interests of free discussion, allow all sides of a question to be heard, so far as space permits. For this reason this letter is given publicity in these columns.—ED. F.R.]

The Press Club,
Salisbury Court, E.C.4.,
July 9, 1923.

SIR,—Mr. G. A. Atkinson, the keenest and most sympathetic of the film-critics of the "lay" Press, is of the opinion that 90 per cent. of the men who run kinema theatres are not showmen, but marine-store dealers. (I abbreviate; the actual expression is more pungent.)

I am unaware of the source of Mr. Atkinson's information, but a man of his experience of the trade would not make such a sweeping statement unless he were tolerably certain of his facts.

He does not mean, of course, that the kinemas are actually in the hands of veritable dealers in maritime flotsam and jetsam. His figure-of-speech, I take it, is intended to convey that a preponderating number of exhibitors—the men who eventually choose what the public shall see—do not know, cannot know the elements of their business, and that thereto must be attributed much of the alleged slump in the kinema trade.

I am quite of Mr. Atkinson's opinion, even though I have not the moral and intellectual support of his facts, and I have urged constantly, at every available opportunity, the necessity for the institution of classes for the improvement of the exhibitor's mind. To begin with, one might have classes in elementary English, law (including the meaning of a contract), bookkeeping, sanitation, etc.

Wedded to this scandal of the general ignorance prevailing among exhibitors is the condition of film-criticism: the system (or lack of it) whereby reports upon the attraction and the suitability of pictures percolates eventually, drip by drip, to him who books.

I would be trespassing unduly upon your valuable space were I to try and analyse the various methods of booking and to expatiate in detail upon their good and bad points. I may, perhaps, be allowed to testify to the general honesty and reliability of the criticisms in the trade Press. These, if read by a discriminating showman, should contain all the information necessary to general and particular bookings. The same may be said of the critical sheets that are issued by men of long experience and mature judgment.

But under no circumstances—in my opinion—can it be said of the hysterical, prejudiced reports made by girls scarcely out of their teens and by women of all sorts and conditions of birth and breeding, obviously out of their proper element and sphere of life . . . and this, while the domestic servant problem remains unsolved.

If I were a member of the public, one who went to kinemas for amusement, I would strongly resent having to rely upon the taste of a woman for what I was shown.

It might be urged that an uneducated exhibitor is better pleased with an illiterate report—Sweets to the Sweet—he can understand it easier. Quite so. The argument is admissible. But as we are out for the improvement of the exhibitor (very likely against that gentleman's will) so, while we are at it, why not improve the film-critic by improving the incompetent out of the business and putting in their place men of taste and discrimination who appreciate the importance of selecting programs that will appeal to the public and not to the few alone?

Faithfully yours,
R. BYRON-WEBBER.

MARGUERITE COURTOT.

MARGUERITE COURTOT.

IN the title rôle of "Jacqueline," Marguerite Courtot is claimed to be at her best in this film which Western Import will show to the trade shortly. She is the possessor of both beauty and brains—in itself a rare combination. Still young, Miss Courtot has a fund of understanding and emotion which is given to few. As Jacqueline she is said to be just magnificent — no other word will adequately describe her rendering of the part of the girl of the Canadian backwoods. Much of her part was filled with very real danger, and had it not been for the heroism of Lew Cody, who plays opposite her, she would not be alive to-day. It was during the filming of the wonderful forest fire, which is one of the finest features of the film. So interested were they in their work that they had not noticed the flames creeping nearer and nearer, and when they did the only thing to do was to make a dash through the flames. Miss Courtot tripped, hitting her head as she fell, and as she was following the men they did not notice her absence until they reached safety. Then, without a moment's hesitation Lew Cody dashed back in search of her, to find her unconscious on the ground. Both were badly burned.

[Miss Courtot recently married Raymond McKee after a long friendship.]

FILM CHARITY MATINEE UNDER ROYAL PATRONAGE.

Premier Public Presentation of Harold Lloyd in "Safety Last."

ON Thursday, July 26, at 3 p.m., a film matinee is being held in aid of St. George's Hospital at the St. James Picture Theatre, Palace Street, Westminster. This performance is under the patronage of Her Royal Highness Princess Mary, Viscountess Lascelles, who will definitely be present.

"Safety Last," the latest Harold Lloyd film, has been selected as the feature of the program, and this will be the first public presentation of Harold Lloyd's greatest film, which is being shown by the courtesy of W. & F. Harold Lloyd is now universally acknowledged to be the cleanest and most daring comedian on the screen to-day, and we feel sure this selection will result in a happy afternoon for the audience, and a profitable one for the hospital.

The prices on this occasion will be from 2s. 6d. to 21s., and as the theatre has a very limited capacity early application for tickets will be necessary.

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SCENE FROM "INDIAN LOVE LYRICS."

The Indian Love Lyrics.

Excellent adaptation of famous song cycle makes an Exceedingly attractive film—A real showman's picture.

RELEASED BY STOLL'S.

Length, Seven Reels.

Release Date, Not Yet Fixed.

FAMOUS novels and plays have for many years been adapted to the screen, but it is seldom that one finds a beautiful song cycle adapted to the film. Undoubtedly, a large portion of the audience that gathered at the Scala Theatre on Tuesday were attracted by curiosity to see how Stoll's had been able to produce "The Indian Love Lyrics" as a seven-reel picture, in view of the difficult nature of the subject for the screen.

Adapted and produced by Sinclair Hill, Stoll's have given us a fine romantic picture of the glowing East full of interest, and containing many beautiful scenes rich with colour. The action of the film naturally takes place in India, and the producer has been extremely careful to see that the picture has the correct atmosphere, and for this he is to be congratulated upon the many striking settings he has secured. He has also taken the uttermost care to see that his players appear as nearly as possible people of that country and, aided by clever make-up, all the principals and supers certainly look the part.

The story must have been very difficult to write, and is a little involved at times, but, on the whole, it makes a particularly fascinating screen drama. It has the merit of being extremely well acted, having as principals Mr. Owen Nares, Miss Malvina Longfellow, and Miss Catherine Calvert. The story is as follows:

The ringing of the temple bell reminded the old Sultan and his wife that their son, Prince Zahirudin, was still unmarried, and they feared the extinction of the royal line. Hunting rather than love-making appeared to absorb the young prince's attentions, but, spied upon, it was revealed that he wandered away, divested himself of all traces of his princely rank, and met a village maiden, "young and very sweet from the silver on her feet, to the silver and the flowers in her hair."

The old Sultan at length approaches his son and proposes a State marriage with the daughter of a neighbouring prince. Refusing, the young man is kept a prisoner in the Royal Palace. Meanwhile, the village maiden, Nadira, has been captured and dragged before the Sultana, who secures the return of the prince's presents. But the prince is obdurate, and is at length expelled from the palace. He makes his way to the village to find that the girl has been betrothed to another. He returns to the palace ready to obey his father's will, and one day is summoned to meet his bride, who it turns out is none other than Nadira.

On the eve of the marriage envoys from a neighbouring arrogant ruler, Queen Vashti, demand tribute and homage from the old Sultan. This is refused, and the prince declares he will answer her challenge in person. At this point a jealous State officer enters the harem, and takes Nadira in his arms. Zahirudin misjudges the situation and cancels the bridal feast. He appears before Queen Vashti and fights her champion, defeating him. She tempts him to love, but he refuses her advances, and she, having first tried to poison him, suggests dice to dictate the result. "If I lose thou art free: if I win thou shalt marry me." Zahirudin lost.

In time the prince sits upon his father's throne. Nadira is brought in to sing to Vashti. He recognises her voice, but hardens his heart, and the singer, despairing, thrusts a sword into her breast. Zahirudin lifts her in his arms, and the queen having been killed by a dagger thrust, prince and maiden wed.

Many of the settings are extremely lavish, and there has been no stint in the production of this picture. There is sheer beauty in the Shalimar scenes, and extremely intense moments when Nadira sinks wounded into the arms of Prince Zahirudin. The

Review of Ne

All About This

A FRENCH "OLE BILL" FROM GRANGER'S.

Anatole France's novel, "Crainquebille," has been adapted to the screen and will be presented by Grangers under the title of "Ole Bill of Paris." The illustrations above show Maurice de Ferandy as Ole Bill, with Jean Forest, the juvenile supporting him.

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w Productions.

Week's Pictures.

acting of Miss Malvina Longfellow in this particular scene, where she sings in dumb show "Less Than the Dust," is extremely fine and is, in fact, one of the big moments of the film. Owen Nares gives a fairly good performance as the prince, although he is not entirely convincing, and a more seasoned screen actor might have been considerably more effective. Miss Malvina Longfellow and Miss Catherine Calvert carry, together with Mr. Pino Conti, the acting honours in a picture which is full of interest. Miss Calvert certainly makes the part of Queen Vashti stand out by the excellence of her portrayal, which could not possibly be bettered. Every member of the cast is well chosen, and the whole result is a production which has great entertainment value.

"The Indian Love Lyrics" is a picture that, if properly exploited, is a certain success for the showman, and is suitable for every class of hall.

Wardour's Fighting Blood Series.

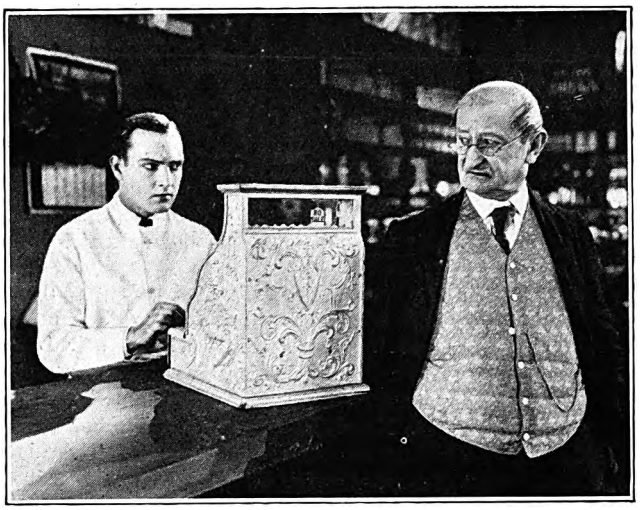
Brisk two-reelers full of punch and humour.

RELEASED BY WARDOUR FILMS.

Length, Two Reels Each.
Release Date, End of November.

H. C. WITWER has established himself in America as a writer of live boxing stories, and their picturisation has been seen here in the "Leather Pusher" series, which have won distinct approval. Wardour Films have secured "The Fighting Blood" series of films based on stories written by this author and screened to the trade on Friday last five examples.

These proved to be quite brisk and entertaining items. The comedy never gets brackish; on the contrary many scenes are full of humour, and the boxing atmosphere, while always present, is never obtruded. Thus, these offerings are suitable for all classes of patrons, whether sporting or not, while in industrial districts where interest in the fistic art is strong they should



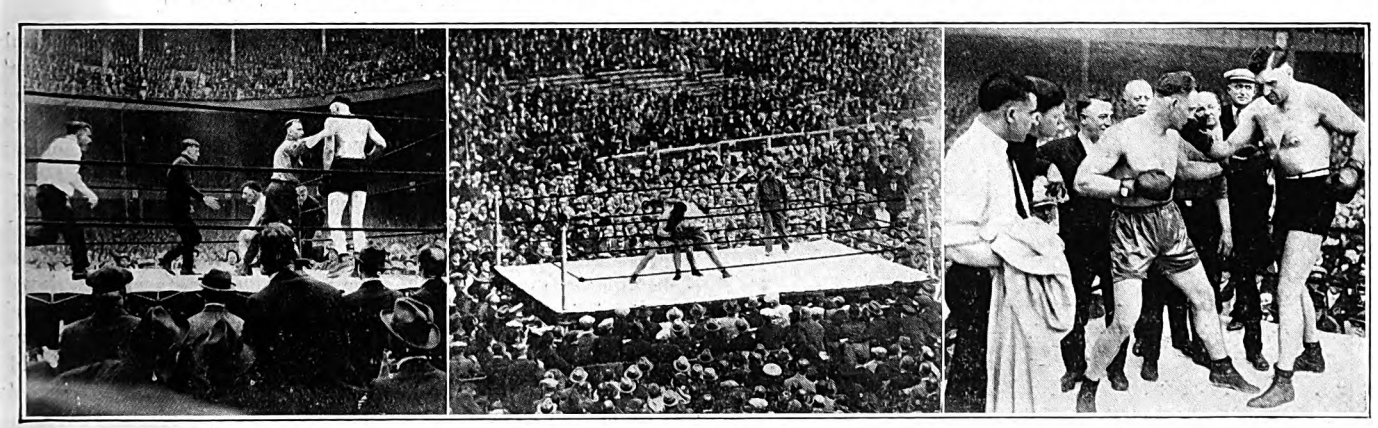
SCENE FROM "FIGHTING BLOOD" SERIES.

meet with great success. Their hero is Gale Galen, a "soda clerk," who, after various experiences, becomes a welter-weight champion. The part is taken by George O'Hara, and he and his various opponents, who possess names well-known in ring circles in America, give attractive displays.

Supporting the lead are Mabel Van Buren, who is first the landlady and later the mother-in-law, Clare Horton, as the sweetheart, and William Courtright, as the soda fountain proprietor. This character introduces quite a lot of humour of the unconscious variety that will be heartily appreciated. There is no stinting in the use of distinctive types to produce effect, even though the period of actual appearance may be short. This is noticeable in the use of the Press photographer in one scene alone, and of the parson in another. Another attractive actor is the bull dog with a ring painted round his eye. This animal does amazingly well, and whether feigning death or covering himself after the boxer fashion, does his part in introducing variety and humour to the productions. He appears in every "round."

The sub-titles of the pictures are well on the bright side, introducing a humour that is in fine contrast to many American titles which fail to get there. These, as well as the scenes, will be appreciated. These two-reelers are termed rounds, and have titles that are crisp and attractive, such as, "The Knight in Gale" (a good use of the hero's name), "Some Punches and Judy" (the sweetheart's name is Judy), "The End of a Perfect Fray," etc. These should do their part in the exploitation campaign and help put these brisk little items well over

SCENES FROM THE BIG AMERICAN FIGHT FILM.



Some very powerful scenes are shown in the film of the big fight between Jess Willard and Floyd Johnson, which European Motion Pictures have for immediate issue.

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REVIEW OF NEW PRODUCTIONS—*Continued*

Youth to Youth.

Good average program picture on light lines.

RELEASED BY JURY.
Length, 5,350 *feet.*
Release Date, *October* 11, 1923.

A TRIFLE on the light side, but a picture which most exhibitors will find useful is "Youth to Youth," a Metro picture screened by Jury's this week in their London theatre. The cast is headed by Billie Dove, who was seen to such advantage in "All the Brothers were Valiant," and Noah Beery, Cullen Landis, Mabel Van Buren, and other familiar names are to be found among the rest of the cast. There is not much in the way of intense acting demanded of anyone in the picture, but what is needed is adequately done with smoothness and skill. Photography and lighting are both good.

Billie Dove is Eve Allinson, a young and fascinating musical comedy actress, who is "adopted" by Brutus Tauney (Noah Beery) and treated by him to an expensive suite in a big New York hotel. Suddenly, the girl realises her position, and, frightened at its prospects, runs away to join a touring dramatic troupe. Here, Page Brookins, a young farmer, falls in love with her and she with him, until Tauney again tracks her, lures her aboard his yacht and keeps her prisoner. It is then that her lover makes his way to the yacht and secures her freedom.

There are a good many thin places in the story, over which action has to skim lightly, but when on sure footing the picture convinces. "Youth to Youth" will make an acceptable program picture almost everywhere, for it sustains attention and develops straightforwardly.

Look Your Best.

Beautiful dance scene in rather ordinary story.

RELEASED BY GOLDWYN.
Length, 5,000 *feet.*
Release Date, *October.*

A VERY fine dancing scene provides the most attractive length of this picture which otherwise moves on rather ordinary lines, with a lack of firm handling and an absence of real vigour in the sub-titles. The "moral" of the story is that if you are a variety artist and dancer, excessive adipose tissue is fatal, and to "look your best" you must eschew the fancy "eats" that tempt on all sides.

SCENE FROM "LOOK YOUR BEST."

The little dancing girl, Perla, knew real hunger during the days she tramped the streets with her organ-grinding father. And then one day Carlo Bruni, manager of a small theatrical troupe, discovered her by chance and asked her to join his company as a butterfly girl. Bruni had fallen quite low in the scale of dancers owing to an uncontrollable liking for fattening food. Perla, finding herself in sight of cakes, pies and other figure-wrecking foods, also indulges freely.

A stage hand named Krug makes sly advances to Perla, even threatening to do things to the wire that holds her above the stage during the butterfly act. Any accident of this kind could be blamed on her increasing weight, he explains. Though Perla realises the necessity for keeping slim, she is faced with the problem that every woman knows. She cannot resist good things to eat.

Krug becomes maddened at her coldness toward him, and one night the wire that keeps Perla safe, snaps without warning. Bruni accuses Krug and thrashes him. Perla is invalided home and during her convalescence a rich baker of the neighbourhood almost wins her by his mouth-watering descriptions of pastries. A note comes from Bruni just in time to let Perla know that the jail sentence incurred for beating Krug is ended, that he will arrive shortly and that together they will diet and dance their way to fame. It is hard for them to renounce tempting dishes, but their art calls loudest of all, and besides, they want to "look their best" for each other, and by eating wisely and dancing well they attain success, not only on the stage but likewise in their married career.

It is Colleen Moore's versatility and vivacity that give this story what appeal it has, and in the dance scene where she simulates the actions of a dying white peacock she put the crown on a very beautiful scene. Many of her surroundings are, however, drab and unpicturesque, and in these she is less effective. Antonio Moreno, as Carlo Bruni, makes the most of a part which does not give him great opportunity.

"Look Your Best" is a fair average picture, written and produced by Robert Hughes, nowhere reaching great heights, except in the dance turn scene. Here it is beautiful indeed, and were the rest of the picture a little more virile would give it an appeal far beyond that which it has at present. As it is this scene has to carry a lot of matter that is of a lower artistic standard.

The Phantom Fortune.

Average twelve-episode picture of business life.

RELEASED BY EUROPEAN.
Length, *Twelve Two-Reel Episode.*
Release Date, *January* 14, 1924.

THE demand for serials is the chief reason for their supply, and so long as they conform to certain requirements, and possess an ever-thwarted hero or heroine, there appears no reason why they should not continue to be produced. "The Phantom Fortune," which European offers, *does* conform, although it has business as its theme. The old conspirators are ever at work to ruin the business which Larry Barclay (William Desmond) and his faithful secretary, Mary Rogers (Esther Ralston), are endeavouring to turn from a failure to a success, and a more or less comic office boy, chauffeur, mechanic, devoted friend, lends support. Some of the hero's achievements during the twelve episodes give an idea of the character of the picture. He races in a car to save his father's factory from being sold to crooks, fights a roomful of trust directors, sacrifices his ancestral home, is robbed of his employees' pay-roll, recovers it, knocks out an agitator, saves an inventor from Bolshevists, is trapped

(*Continued on page 67*)

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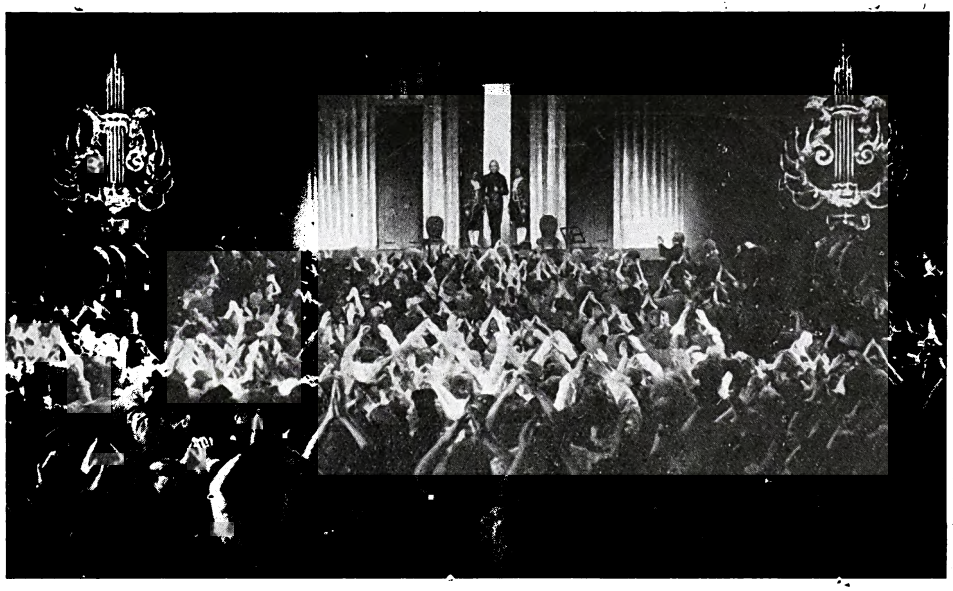

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PRODUCER OF „DR. MABUSE."

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Scottish Notes and News.

Problem of the "Fashionable" Public: Class and the Kinema—Renters' Quiet Time—Page Film Co. and W. & F.—C.E.A. and Sunday Opening.

From Our Glasgow Correspondent.

AT the time of writing these notes Glasgow is bathed in sunshine and there is an air of lassitude all over the kinemas. The weather, too, looks like remaining fine, which is good for the holiday-maker, but bad, no doubt, from the point of view of the managers of places of entertainment. Theatres have closed down—why not kinemas? So far as I can judge from the business done, and from what managers tell me, many of the places are run at a complete loss during the remainder of this month. Not because the films are poorer than usual, for, as a matter of fact, some of them are better entertainment. But the public simply cannot be bothered! Take away their entertainment for a short spell—say a week—and they would return like parched travellers who, after a weary and dusty tramp on the highway, strike a village where a cool well gushes out its refreshing stream. The kinema patron has, I am convinced, become blasé. The theatre depends upon illusion. Keep that and you keep the public. The screen in its relation to real life, is also an illusion to a large extent. Seasoned patrons know perfectly well that "stunts" are "stunts." But don't, to use an expressive vulgarism, "feed them up."

Class and the Kinema.

Talking to a well-known manager of a high class house I asked him the question—Do the moneyed folk patronise your expensively-decorated and furnished hall? His reply was illuminating: "A few of them do, but though we're practically in the heart of the West-end, I cannot attract what you would call the theatre people. Why, I cannot tell, because we show the best films, and for real entertainment value they far surpass some of the 'dud' musical comedies run at the theatres. The kinema has not taken its rightful place yet. Fashionable people may come if I have a noted singer, but speaking generally I have still to depend on the middle class for my public." There is a thought here for the masters of the industry and all those who are striving to elevate the screen in the estimation of the public which make an "event" of a visit to the local theatre by a company of barnstormers who arrive from London—*via* Wigan!

Renters' Quiet Time.

Next week in the West of Scotland corresponds to the August Bank Holiday in London, and so there are very few bookings being recorded by the local branches of the principal renting concerns. Until now to the end of the month, in fact, is a period of stagnation, with, however, here and there an exceptional stir. Exhibitors, of course, in spite of rumours to the contrary, still manage to get away from the daily grind, and so manage to escape from the pleasant task of cutting down the travellers' figures to the pleasanter joy of cutting down their own handicap figures on the golf course!

WHO IS
RICHARD
TALMADGE?

A Page to Remember!

I looked into the offices of the Page Film Co., in St. Vincent Street, and saw much evidence of Harold Lloyd. He was there in all shapes and sizes. It would not have surprised me, indeed, if the principal of the firm had smiled at me through monstrous horn spectacles! However, the keenly alert Mr. Page has no necessity to use other than his own bright eyes. He confessed to being busy, for, besides the seven W. & F. films he has on the stocks, he told me that exhibitors were delighted with "Mad Love," the Poli Negristic story. Mr. Page has no views on the tax question—he is a renter, he gently reminded me, and as such the tax has nothing to do with him. And when you come to think of it, he is a wise man to speak thus!

Open Kinemas on Sundays.

Mr. Arthur Dent has informed me that he intends to table a motion relative to Sunday opening at the next meeting of the C.E.A. He will offer very strong and cogent reasons why kinemas, especially in mining districts, should take up this question, and he is of opinion that the public should have the matter brought to their attention. I have no doubt that when the meeting takes place in Aberdeen next month we shall have a pretty free discussion on this and other matters of moment.

A Smart Synopsis.

Robertson's Film Service, Ltd., are now located in very useful premises at 148,, Wellington Street, which is quite near to Sauchiehall Street. They have booked a number of excellent single reelers, including the Spotlight Comedies. For this attraction they have issued a very neat and effective synopsis and other printed matter which is good advertising.

Slides from the Renters.

Waverley Films, per Mr. Dent, pulled off a good bit of publicity work for the Shackleton South Pole film when exhibited at the Coliseum. He received permission from the Director of Education to approach school teachers with the proposition that the subject matter of the picture "was a good adjunct to geographical lessons."

"Football Daft" is almost ready for the kick off, and exhibitors on the outlook for a past record breaker should hike to Waverley, West Nile Street.

Mr. Carr, of Ideal, asks me to tell exhibitors who missed the trade shows that he will be pleased to show them any of his recent big films if they will get in touch with him.

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All British Film Week & the C.E.A.

South Wales Branch Discusses Project: Exhibitors and Previous Bookings—Butcher's and Exchange Trade Shows.

From our Cardiff Correspondent.

THERE was a fairly good attendance at the monthly meeting of the South Wales and Monmouthshire Branch of the C.E.A., held at the Kinema Exchange, Cardiff, on Friday last, which was presided over by Mr. James Tilney, of Ebbw Vale.

J. Fooks, the secretary, was warmly congratulated by the assembled company on his marriage, which took place recently.

What Support for British Week?

A letter from the General Secretary, Mr. Gavazzi King, regarding the British Film Week, was read. The letter stated that the committee dealing with the matter suggested that the members of the branch should discuss the subject at a special meeting, at which representatives of the renters should be invited to attend. It was pointed out that there would be material for propaganda available in good time, and the opportunity so presented would enable exhibitors not only to stimulate the progress of British films, but also form a useful program for their patrons.

Mr. Archie Jones (Cwmcarn) remarked that their date was November 5, and Mr. J. B. Hill (Pontypool) inquired what British films were available. The Chairman replied that they had had the usual circular.

Mr. J. B. Hill asked what support they were going to give as an Association to the British Film Week. Were they all going to support it, or were some of them going to book American films?

Mr. A. Isaacs, of Llanelly, remarked that he had already booked an American film, and another member gave similar information, but said he would try and get a British film in its place.

Mr. J. B. Hill persisted in the question as to whether the matter was going to be taken up as an Association, or by members individually, and the Chairman replied that it was left to the individual members.

Mr. Archie Jones proposed that the members should be circularised, calling attention to this point, to which several members replied that this had already been done.

Mr. R. Dooner (Maesteg) observed that he did not think it was in the power of the branch or the head office to lay down what they should or should not do. All that either could do was what they had already done—send out circulars asking them to make the event a success. That had been done.

Conference Report.

Mr. R. Dooner, in presenting a report on the Annual Conference, referred, among other things, to the proposed new arrangement with the Performing Rights Society (emphasising that those outside the C.E.A. would not benefit by the agreement) to the model contract, and to the question of super films being handled by theatres. He thanked the branch for their assistance in regard to his own case (the Brynmawr Licensing trouble), which, he said, was lucidly put before the conference by Mr. H. V. Davies (Newbridge), and a resolution was unanimously carried that as an important principle was involved the Council would take up any further legal proceedings which might be instituted at Brynmawr.

On the proposition of Mr. Archie Jones, a vote of thanks was accorded to Mr. Dooner for his report.

Another Exchange Problem.

Correspondence between F. W. Baker (Butcher's Films) and the secretary of the Kinema Exchange in regard to trade shows had been sent on to the branch, with a covering letter expressing the hope that the branch would do their utmost to encourage members to attend the trade shows held at the Exchange. The complaint from Butcher's Films was that on the day they held a trade show at the Kinema Exchange, and only had seven exhibitors present, shows were also being held in the other kinemas in the city and were well attended. On another occasion only one exhibitor attended their trade show at the Exchange when held on the same day as outside trade shows. Under all the circumstances they felt that unless the committee of the Kinema Exchange could permit them to cancel any picture booked for trade showing at the Exchange when they found that there were opposition trade shows being held at kinemas in the city, they would be compelled to screen their films elsewhere, much as they desired to support the Exchange.

Who are the Culprits?

R. Dooner remarked that on the first occasion mentioned in the letters there was a very strong attraction at the Capitol, and it would not have mattered whether the Butcher film was screened there or anywhere else: there would not have been a bigger attendance. As to the second date, he thought some mistake had been made because he remembered that there was a good attendance at the Exchange, whereas those outside were not well attended.

The Chairman remarked that every trade show he had attended at the club had been pretty well patronised.

Mr. R. J. B. Hill contended that the remedy lay with the renters themselves. They were the culprits for holding shows outside.

Mr. R. Dooner pointed out that they appealed to renters to bring their trade shows to the club, and had also circularised their members expressing the hope that they would support these shows at the Exchange. He moved that they write to Butchers and tell them this, and that it was their wish for exhibitors to give preference to trade shows in the club. F. Pellew (Ferndale) seconded.

Mr. J. B. Hill asked that they add that Mr. Baker should appeal to the K.R.S. to see that all trade shows were held in the club, and Mr. Dooner assented.

WHO IS
RICHARD
TALMADGE?

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Here's a Live Wire!

'The millions who have read and seen that great Dumas romance, "The Three Musketeers," will have the time of their lives when they get hold of this splendid burlesque, "The Three Must-Get-Theres."

There's a lot of money waiting for the theatres that get this comedy feature for an early run. Max Linder is an artist, his comedy is irresistible and his travesty of one of the most popular stories ever told has all the ear-marks of a sensation.

It's a clean-up for the wide-awake theatre-man.

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REVIEW OF NEW PRODUCTIONS—*Continued from page 66.*

by thieves of his new tyre process, is attacked under water by a fellow diver, etc., etc., until at the end he wins through to fortune and marriage with the girl.

Despite some rather unbelievable scenes of American business life, in which creditors all swarm in with their accounts and riotously demand money, together with several other extravagant incidents, this serial should find appreciative audiences, for, as a rule, the serial-lover is not too critical of his hero's adventures. It is up to the average of this type of picture, though not much above, and in popular halls will probably fill a useful half-hour.

Willard-Johnson and Tirpo-McAuliffe Fights.

Records of some amazing scenes in the ring.

RELEASED BY EUROPEAN.

Length, 3,000 *feet.*

Release Date, *Immediate.*

THIS film is one that should appeal to all kinema-goers in this country, since it shows four of the world's greatest exponents of one of our national sports in action. The Tirpo-McAuliffe contest is short and sweet, the terrific hitting power of the former, combined with his ability to stand almost any amount of punishment proving too much for his opponent, who takes the knock-out in the third round of a whirlwind contest.

The Willard-Johnson fight, however, must surely go down as one of the most amazing clashes in the history of the ring. The gigantic ex-champion, with a handicap of twenty years on him, proves too much for his opponent, who, though only twenty-three years of age, concedes five inches in height and eight in reach to Willard. The camera faithfully records every movement of the fight and shows how the elephantine ex-champion after eleven gruelling rounds has yet sufficient stamina left to deliver a knock-out, Johnson, although he moves much faster than his opponent, finding the handicap of strength, height, and weight unsurmountable.

The picture should do good business anywhere. The fact that Willard and Tirpo are to meet to decide who shall challenge Dempsey should be stressed. With adequate billing this film should draw appreciably increased audiences.

Great Expectations.

Dicken's famous story admirably cast and sincerely acted.

RELEASED BY JURY.

(NORDISK PRODUCTION.)

Length, 6,700 *feet.*

Release Date, *October* 22, 1923.

NORDISK FILMS have from time to time given us film adaptations of English novels of an earlier generation, and in some of Dickens's and Marryat's stories have shown a genius for discovering types that faithfully interpret in their quaintness and force the characters invented by those great Victorian novelists. In this particular film the delightful casting is perhaps the strongest feature, and the sincere acting of the members, together with their appearance, preserve the Dickens atmosphere, which is so essential to a good film interpretation.

This said, it has to be acknowledged that the story does not tell itself so easily on the screen as in the book, the comedy for one thing being weakened. This is probably due to the Dickens method, and to the fact that in book form it is easier to join up a series of situations than upon the screen. Thus the continuity is the weakest part of the film. The casting, acting, and settings are admirable: the story has stood the test of years, it is the difficulty of putting the novelist upon the screen that has proved too much for the Danish producer.

It is hardly necessary to tell the story of Pip's life with his sister and her husband, Joe Gargery, and, later, with Miss Havisham, the eccentric, so well is the story known. Pip falls in love with Estella, Miss Havisham's ward, who afterwards marries a coarse, rich man. An escaped convict, whom he had assisted when a boy, pays for him to be decently educated. The convict is recaptured, Miss Havisham dies, Mrs. Gargery is murdered. Later, Pip meeting Estella, now a widow, marries her.

Lovers of Dickens will find this picture attractive, as an attempt has been made to adhere as closely as possible to the book and to preserve the characters much as Dickens drew them. The names of the chief actors are given, and one is glad to record the quality of the acting of Martin Herzeburg and Harry Komdrup as Pip, Gerhard Jessen as Joe Gargery, and Ellen Rovsing as Mrs. Gargery. No exhibitor need hesitate to present this picture to his patrons, as the entertainment value is consistently high.

Success.

Sentimental story of old actor which should have a popular appeal.

RELEASED BY JURY.

(METRO PRODUCTION.)

Length, 5,600 *feet.*

Release Date, *November* 5, 1923.

STAGE stories if properly handled have a charm about them possessed by no other type of story. "Success" shows the tragedy of the falling from star rank of an actor, who, when much older, steps into the breach occasioned by a younger actor's lapse and makes good. Naturally, it is the sentimental note which is stressed, but not more than the situations will carry, and the picture is one that will have a popular appeal. Its title, if not misleading, certainly does not indicate the action of the film, and gives little hold to the exhibitor for exploitation. A stronger title would have done much to attract an audience which would have found the offering to its liking.

The first part of the film is in the nature of a prologue, giving the circumstances leading up to the actor's downfall. Then the action is taken up fifteen years later, with the actor, Barry Carlton, worn by dissipation, seeking employment at a theatre where "King Lear," his old favourite, is being staged. Offered the part of a peasant, he refuses it, but seeing his wife and daughter arriving pauses. His daughter is given the part of Cordelia, and, as she goes into another room, Barry is brought face to face with his wife. She begs him not to tell Rose that he is her father, as she has told her that he is dead. Broken-hearted, he leaves. The leading man, Gordon, is secretly engaged to Rose, and is jealous of Harry Biggs, who is backing the show. Just before the first night Barry is given a job as dresser to Gordon. Gordon quarrels with Biggs, and refuses

WHO IS
RICHARD
TALMADGE?

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REVIEW OF NEW PRODUCTIONS—*Continued.*

to play. They eventually get him back to the theatre drunk. Barry locks him in his room and plays the part for him with the knowledge of only one or two people. After this his wife returns with the daughter.

Except that the break between the two parts of the story divides it into two, the plot is very well developed, and throughout the acting of Brandon Tynan as the old actor is most convincing, just sufficient exaggeration being given to the character to emphasise its theatricality. The Rose Randolph of May Astor is also a well-finished study.

"Success" is a good offering for most halls, and should prove a good booking proposition.

Singed Wings.

A bright, well-acted story with an original theme.

Length, 8,000 *feet.*

Release Date, *December* 10, 1923.

THERE are some very pretty woodland scenes in the introduction of the story in the film entitled "Singed Wings," which Famous-Lasky showed to the trade on Tuesday last. Throughout the film the acting is excellent. Bebe Daniels

SCENE FROM "SINGED WINGS."

takes the rôle of Bonita de la Guerda, a dancer, and praise should also be given to Ernest Torrance, who portrays the half-witted clown, and is so active in almost every scene in the film.

Bonita, who lives with Don Jose de la Guerda, her aged grandfather, has a strange dream and she describes it to him, and he says it will some day come true. Bonita dances at the Café Rosa d'Espagnol and Bliss Gordon is infatuated by her, but learns that the white rose she wears in her hair is a symbol of her love, which can only be given and not bought. He showers gifts upon her, and also obtains for her some good engagements, but all the time Emilo, who idolises Bonita, guards her very carefully. Gordon's wife, Eve, realises that her husband is infatuated once more, but decides to make an effort to win back his love. She sends for her nephew, Rodney, to help her, and they visit the café at which Bonita dances, and she recognises her husband there. While Bonita is dancing the white rose falls from her hair at Rodney's feet, and he picks it up, kisses it, and returns it to her. Both Rodney and Bonita have the same feeling that the same incident has occurred before.

Gordon's wife, Eve, tells her husband that some day he will applaud her in the same way as he has done Bonita, and so she gives a house party and secures a moth costume similar to that worn by Bonita. Bonita is really engaged to dance, but Eve takes her place. Emilo, who constantly guards Bonita, really thinks the dancer is her and, seeing she has no rose in her hair, thinks she has sold herself to Gordon and he shoots her. Gordon rushes to the fatally wounded dancer and finds that it is his wife.

In the meantime, Emilo, through the excitement, loses his reason and goes to Bonita's home, and when he sees her there he says she is a dead woman walking about. At the point of a revolver he makes her dance and sing, and she sings the song she remembered from her vivid dream. Rodney, who is in a boat below the window, hears her appeal for help and goes to her rescue. Then Bonita realises that the death of the princess in her dream does not mean death for her, of which she has been so afraid, but to be happy with the man she loves.

In every way this picture is good, and is a worthy addition to Famous-Lasky's program of high-class productions, and it is sure to please audiences of different kinds. It was produced by Penryn Stanlaw, who is to be congratulated on another fine piece of work.

The Range Rider Series.

Virile Western Two-Reelers featuring Leo Maloney.

RELEASED BY GAUMONT.

Length, Two Reels.

Release Date, Immediately.

EXAMPLES of the new Range Rider series of two-reel Western dramas, which Gaumont are offering, were exhibited in that firm's private theatre last week. They reach quite a high standard of entertainment value, being always alert and virile, without extravagance of situation. This is due in no small degree to Leo Maloney's skilful acting, and to the zest with which he invests the picture. Also there is a freedom from stunt for stunt's sake, although when occasion demands the necessary thrill is forthcoming.

Of those shown last week, "The Drifter" and "Border Law" were the best, and their stories may be briefly set out to illustrate the type of situation governing the pictures. In "The Drifter" a "crooked" assayer sold a worthless ranch to a Mrs. Benson, living with her daughter, Alice, but a "hard up" prospector, Andy Miles, who came to work for the Bensons, took a hand in the game, with the result that the assayer, scenting a fortune, bought back the ranch from Mrs. Benson, only to find that a sample submitted to him had come from Andy's claim, and Alice and Andy went into partnership for life. Leo Maloney is the Andy Miles of the story, and dominates the situation in a very amusing manner.

WHO IS
RICHARD
TALMADGE?

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REVIEW OF NEW PRODUCTIONS—*Continued.*

" Border Law " is the story of gun-running on the Mexican border. Both Aimes and Wilbur were courting Captain Melvin's daughter, Eva, and Wilbur, a gun-runner, was using his acquaintance with Melvin to defeat the latter's moves against the gun-runners. Aimes discovered Wilbur's business, and a fight ended in the former being hurt. The gun-runner seized the opportunity to kidnap Eva, but Aimes gave chase, held up the gang, and on the way back fixed the " happy day " with Eva.

With Leo Maloney is Josephine Hill, who contributes her share to the vigour of the play. The titles of the twelve pictures making up the series are " Rough Going," " The Drifter," " One Jump Ahead," " Come and Get Me," " Deputised," " Under Suspicion," " Here Are Your Men," " His Own Law," " Border Law," " Lost, Stolen, or Strayed," " His Enemy's Friend," " The Bar Cross War," and the average length is just under 2,000 feet.

Hollywood Comedies.

Two-reel burlesques of film types.

RELEASED BY GAUMONT.

Length, Two Reels Each.
Release Date, November 26 (fortnightly).

THERE is an effort made in these series of comedies—directed, by the way, by Al. Christie—to satirise and parody certain types of photo-drama with which the public is familiar. The boxing story, the racing story, the sheik drama, the mythical country romance, and other types are chosen for satirical treatment, but it cannot be said that a hundred per cent. comedy results in every case.

" Pardon My Glove " showed a boxing picture with some clever and furious ring work, in which the ability of the " hero " to get away from his opponent gave occasion for rather a good display of ring craft. The comedy was mostly obtained by shuffling sand over spectators, and dousing them with water, together with the very American antics of ringside patrons.

" Let 'Er Run " is a "rag " racing picture, and a white-washed horse, which wins the race upon which the happiness of the pair of lovers depends, is the chief actor. This picture is ingenious in the way in which it follows the conventions of the racing story, but its humour is nowhere boisterous. As in its predecessor, horseplay—this time of the racecourse habitués—is relied upon for humorous effect.

" That Son of a Sheik " is perhaps the most amusing of the three shown. It concerns a girl who had " sheikitis " and the attempts made by lover and father to cure her. Some mock film heroics are skilfully introduced, and the picture is more successful in its burlesque than the others.

Made primarily for American audiences, these pictures cater for the transatlantic sense of humour rather than for the British, and thus their reception will be partial here. In popular halls they may be well received, but among the more critical they will be found less satisfying.

Heroes and Husbands.

Excellent photoplay and attractive sets wasted on a very feeble story.

RELEASED BY FIRST NATIONAL.

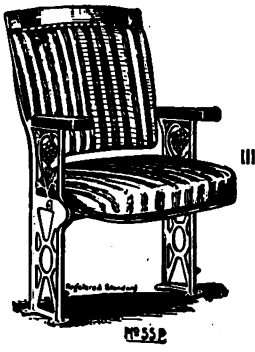
Length, 5,262 feet.
Release Date, November 22, 1923.

IT is always a matter for regret when one finds a picture whose photography is perfect, whose lighting is good, and whose settings are conceived on a tasteful plane, and then to realise that all this attention to the technical side is wasted upon a story which is so flimsy that it will not hold together anywhere. It is in a way an insult to the artistes taking part, for however clever they may be, without the material to interpret, their talent is wasted.

" Heroes and Husbands " is just such a picture. With Katherine Macdonald is Nigel Barrie, whose employment in recent British productions is testimony to his screen ability, but no amount of acting could put over the vapid trivialities of this film, which are wearying in the extreme.

Susanne Danbury (Katherine Macdonald) is a writer of best sellers, in love with the illustrator of her books, Walt Gaylord. She accepts an invitation to spend the week-end with her publisher, Bemis, because she fears that Gaylord's affections are being transferred to Mrs. Bemis. The suggestion is made that, for amusement, the guests shall enact Susanne's newest play, and the rest of the picture is occupied with the feeble antics of the characters of the play, until, in a shooting scene, Bemis is wounded. Then detectives are called in, and each guest accuses himself. Eventually, however, a jealous lover convinces the detectives that it was really he who put the shots into the revolver to kill Gaylord, and then (wonder of wonders!) the Bemis folk refuse to prosecute, and the culprit gets free. But perhaps there is no Public Prosecutor in America.

It is too much to ask one to believe that a successful woman novelist would invent such a poor play as is enacted, and be so ignorant of the dramatic possibilities as to have to be corrected by a guest, who tells her she must not kill the hero. She then changes her mind and kills the heroine, and then, finding that is wrong, decides to kill someone else. It is impossible to predict a favourable reception for this picture among any but the most unsophisticated audiences. Even in program pictures a good story is a necessity, and Charles Logue's scenario does not possess one of sufficient strength.



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and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JULY 23.
Assoc. First National....The Light in the Dark.....Own Theatre, 11
TUESDAY, JULY 24.
European....Leather Pushers (3rd Series).....Own Theatre, 11 & 2-30
Stoll....The Mine.....Scala, 3
Famous-Lasky....When Knighthood Was In Flower..New Gallery, 11
F.B.O.....Man versus Beast.....Own Theatre, 11 & 3
M. & F.....Between Love and Power.....Shaftesbury Pavilion, 11
WEDNESDAY, JULY 25.
European....Leather Pushers (3rd Series).....Own Theatre, 2-30
European....Trifling with Honour.....New Gallery, 11
F.B.O.....Man versus Beast.....Own Theatre, 11 & 3
Walker....The Uninvited Guest.....Shaftesbury Pavilion, 11-15
THURSDAY, JULY 26.
Gaumont....Fires of Fate.....Alhambra, 11
FRIDAY, JULY 27.
Stoll....The Starlit Garden.....Scala, 3
Famous-Lasky....The Young Rajah.....New Gallery, 11
Assoc. First National....The Light in the Dark.....Own Theatre, 11
Apex....The Miracle of To-morrow.....Marble Arch Pavilion, 11

MANCHESTER.

TUESDAY, JULY 24.
Stoll....The House of Mystery ..... Winter Garden, 11
Famous-Lasky....When Knighthood Was In Flower.....Piccadilly, 11
Assoc. First National....Refuge ..... Theatre Royal, 11
Gaumont....It Pays to Advertise ..... Gaiety and O.T., 11 & 2-30
Capitol Productions....St. Elmo ..... Deansgate P.H., 11
Weisker....Cordelia the Magnificent.....Winter Gardens, 11

WEDNESDAY, JULY 25.
Walturdaw....April Showers ..... Oxford St. P.H., 11-15
Weisker....Crinoline and Romance.....Piccadilly, 11

THURSDAY, JULY 26.
Weisker....An Old Sweetheart of Mine.....Deansgate, 11

FRIDAY, JULY 27.
Stoll....Samson and Delilah ..... Theatre Royal, 11-15
Marks Films....Devil May Care & Worldly Wisdom....Deansgate, 11
Weisker....The Woman of Bronze.....Piccadilly, 11

LIVERPOOL.

MONDAY, JULY 23.
Walturdaw....April Showers.....Prince of Wales, 11-15

TUESDAY, JULY 24.
Western Import....Temptation.....Clayton Sq. P.H., 11
F.B.O.....The Little Church Around the Corner.....Scala, 11
Weisker....Woman of Bronze.....Palais de Luxe, —

WEDNESDAY, JULY 25.
European....Forsaking All Others.....Futurist, 11
European....Two Men .....Futurist, 11
Gaumont....Hollywood Comedies ..... Scala and O.T., 11 & 2-30

THURSDAY, JULY 26.
Assoc. First National....Refuge.....Futurist, 11
Stoll....Indian Love Lyrics ..... Scala, 11-15

FRIDAY, JULY 27.
Famous-Lasky....When Knighthood Was In Flower.....Scala, 11

LEEDS.

TUESDAY, JULY 24.
Goldwyn....Lost and Found ..... Majestic, 11
Stoll....The Mine.....Kinema Exchange, 2
Famous-Lasky....When Knighthood Was In Flower.....Scala, 11
Gaumont....It Pays to Advertise.....Kinema Exchange, 10-40

FRIDAY, JULY 27.
Assoc. First National....Heroes and Husbands..Kinema Ex., 11-15 & 2-30
Stoll....The Starlit Garden ..... Kinema Exchange, 11-40
Walturdaw....April Showers.....Kinema Exchange, 2-15

SHEFFIELD.

MONDAY, JULY 23.
Stoll....The House of Mystery.....Kinema House, 11

TUESDAY, JULY 24.
Assoc. First National....Heroes and Husbands ..... Grand, 10-45

WEDNESDAY, JULY 25.
Famous-Lasky....When Knighthood Was In Flower.....Grand, 10-45
New Century....The Soul of the Beast ..... Grand, 11-45
Stoll....The Mine.....Kinema House, 11

THURSDAY, JULY 26.
Western Import....Temptation ..... Cinema House, 11

FRIDAY, JULY 27.
Gaumont....It Pays to Advertise ..... Grand, 10-45

BIRMINGHAM.

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Gaumont....It Pays to Advertise.....Regent, 7
TUESDAY, JULY 24.
Stoll....The House of Mystery.....Scala, 11
Goldwyn....Lost and Found.....Futurist, 11
FRIDAY, JULY 27.
Stoll....The Mine.....Scala 11
Famous-Lasky....When Knighthood Was In Flower.....Futurist, 11

NEWCASTLE.

TUESDAY, JULY 24.
Stoll....Indian Love Lyrics ..... Tyne Theatre, 11-15
Fox....The Village Blacksmith ..... Picture House, 11
Gaumont....Hollywood Comedies.....New Pav. & O.T., 11-15 & 2-15
WEDNESDAY, JULY 25.
Regent....Why Announce Your Marriage? ..... Grey St. P.H., 11-15
Goldwyn....Lost and Found ..... New Pavilion, 11-15
Assoc. First National....The Seventh Day..... ..Stoll P.T., 11-15
FRIDAY, JULY 27.
Stoll....The Mine ..... Tyne Theatre, 11-15
Famous-Lasky....Back Home and Broke ..... Grainger P.H., 11

NOTTINGHAM.

TUESDAY, JULY 24.
Famous-Lasky....Back Home and Broke ..... Scala, 11
Gaumont....It Pays to Advertise ..... Mechanics' Hall, 11

THURSDAY, JULY 26.
Assoc. First National....Heroes and Husbands.....Own Theatre, 11

FRIDAY, JULY 27.
Western Import....Temptation ..... Mechanics' Hall, 11

CARDIFF.

TUESDAY, JULY 24.
European....Two-reel Western Dramas.....Own Theatre, 11
Regent....The Fighting Coward.....Kinema Exchange, 12-15
Stoll....Samson and Delilah.....Capitol, 11-15
Gaumont....Hollywood Comedies.....Kinema Exchange, 3

FRIDAY, JULY 27.
Stoll....The House of Mystery.....Own Theatre, 11-30 & 3
Famous-Lasky....Back Home and Broke.....Own Theatre, 11

GLASGOW.

MONDAY, JULY 23.
Fox....The Village Blacksmith ..... Scala, 11
Jury....Great Expectations ..... Picture House, 11

TUESDAY, JULY 24.
Wardour....Fighting Blood Series ..... Pic. Ho. and O.T., 11 and 2-30
Gaumont....It Pays to Advertise ..... New Savoy, 11

WEDNESDAY, JULY 25.
Famous-Lasky....Back Home and Broke.....Renfield St. C.H., 11
Jury....June Madness ..... Own Theatre, 2

THURSDAY, JULY 26.
Jury....Success ..... Picture House, 11

FRIDAY, JULY 27.
Assoc. First National....The Woman's Side .....Own Theatre, 11 & 2-30
Jury....The Right to Strike ..... Picture House, 11
European....The Eagle's Talons ..... Own Theatre, 2-30

BRISTOL.

TUESDAY, JULY 24.
Gaumont....Hollywood Comedies.....Palace & O.T.,11-30 & 3

FRIDAY, JULY 27.
Gaumont....“Range Rider” Series .....Palace & O.T., 11 & 3
Gaumont....Wild Life in Madagascar.....Palace & O.T., 11 & 3

SUNDAY, JULY 29.
Regent....The Fighting Coward.....Baldwin St. Palace, 3

DUBLIN.

TUESDAY, JULY 24.
Gaumont....La Tosca.....Own Theatre, 11-15

EDINBURGH.

WEDNESDAY, JULY 25.
Wardour....“Fighting Blood” Series.....St. Andrew's Sq. P.H., 11

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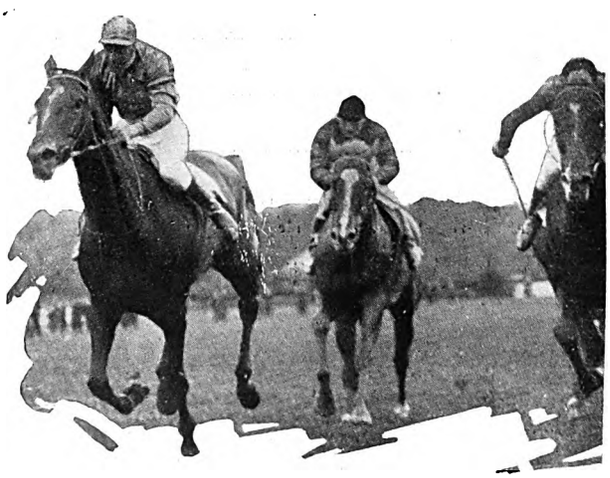

The numerous Exhibitors who are now screening "Pillars of the Turf" have found a positive Summer attraction.

Few men can get the pictures and information that JOHN BETTS has secured for this series with an exclusive review of Horses, carefully chosen—prominent Racing Men—Owners—Trainers—Jockeys—Punters, etc.

A fresh "racy" atmosphere is maintained throughout the pictures, while useful information and various "don'ts" are given upon Racing matters.

So don't be left in the field—Back a Winner.

BUTCHER'S FILM SERVICE, Ltd.,

Camera House - Farringdon Avenue - London, E.C.4.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 506. SATURDAY. JULY 21, 1923. SIXPENCE.

The Provident Fund.

THE Cinematograph Trade Council has, since the reorganisation, been responsible for grappling with matters of great importance to this trade, and their recent activities in dealing with the question of publicity and the film showed that they were animated by a real desire to function in the most advantageous manner to this industry. At their last Council meeting an even greater step forward was taken, for a report from the sub-committee, consisting of Mr. Reginald C. Bromhead, Mr. Brooke Wilkinson, and Mr. E. Pashby Peall, on the subject of a Provident Fund for the film trade, was discussed at some length. This is the first occasion in the history of the industry in this country that an earnest attempt has been made to put into operation a contributory Provident Fund embracing all sections of the trade and similar to those in existence in other industries.

The basis of the scheme is immensely sound and very performances, collections at trade shows, etc., which grasp of their subject. In an admirable and concise report they have presented a document which is excellent in its conception, and should be a great boon to the workers in this industry. Mr. Bromhead and his co-workers have preferred a Provident Fund to a Benevolent Fund, and in this they are exceedingly wise, for there is no gainsaying the fact that a Provident Fund not only gives greater independence to the members and definite benefits for definite payments, but it also does not savour of charity in the same manner in which a trade Benevolent Fund does.

The proposal, which has for its objects the establishment of a fund for the assistance of members of the industry, their widows and orphans, is to be confined to persons wholly employed in any section of the industry and who have been at least twelve months in the industry previous to application for membership. As will be seen, the subscription is exceedingly low; in point of fact the sole payment by each member under 35 is only 6d. per week, whilst the benefits, although not exceedingly large in the first year of its existence, are sufficiently tempting to induce every employee in the Trade to become a member.

The sub-committee have indicated ways and means whereby the nucleus of a fund can be established—firstly, by the raising of benevolent contributions from the Trade, and the raising of funds from concerts, dances, charitable performances, etc., and it is also suggested that donations shall be invited from all firms having employees eligible to join as members. It is proposed that there should be three funds at the commencement: (1) An assurance fund, providing for payment to members of death payments; (2) A relief fund covering the amount available for relief grants; and (3) a management fund to cover working expenses. The whole of the report is worthy of the deep consideration of every individual member of this industry, whether he or she be employer or employee, for it is so admirably phrased that its objects are patent to the meanest intelligence.

The proposal to obtain funds by means of benefit performances, collections at trade shows, etc., which the Committee think could be promoted with striking success, is a good one, but surely this Provident Fund could take the place of the Trade Benevolent Fund, and so have one big fund for the industry. It is idle to deny that the present Trade Benevolent Fund has been by no means a great success, probably due to the air of secrecy and mystery that surrounds it, and the funds that it has in hand might well be allocated to the working of the Provident Fund.

It is exceedingly gratifying to see that the kinematograph trade, which is a part of the entertainment industry as a whole, is at last getting down to brass tacks, and putting into operation an institution similar to that obtaining in the theatrical and variety sides of the business. The Actors' Benevolent Fund and the Variety Artistes' Provident Fund and Institution are both admirable concerns working for the benefit of those in distress in their industry, and the fact that both the sister branches of the entertainment industry have great institutions excellently well managed at the present time, shows how sadly lacking the film industry has been in the past. The thanks of this industry are due to Mr. Reginald Bromhead and his fellow workers for their excellent report, and it is to be hoped that the Cinematograph Trade Council will take the earliest means of instituting and putting a Provident Fund into effect.

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THE C.E.A., at their last General Council meeting, considered the interim report of the sub-committee of the Entertainments Tax Committee, which did not produce anything very startling. The sub-committee practically crystallised the failure of the campaign into the broken promises of Members of Parliament, with which everyone will agree. The full report of the Committee will be presented at the next General Council meeting, when the matter will then be fully discussed and probably we shall then glean some idea of what the nature of the next agitation will be. Much indignation was expressed by members of the Council at the inaccurate statements of Sir William Joynson Hicks, but I cannot see that much good will result in harping on that as it is useless to expect the Financial Secretary to apologise to the House.

By the W

A Weekly
On Trade

The Red Cross Scheme.

I NOTICE that Mr. F. W. Morrison at the Council meeting again endeavoured to get the scheme in connection with the trade Benevolent Fund submitted by the Red Cross Society revived, and I am glad to see that Mr. A. J. Gale very rightly pointed out that an adverse decision had been given against it by the majority of the branches, and that the C.T.C. were seriously considering a benevolent fund for the whole of the trade, a full report of which is to be seen on another page. Personally, I cannot see why Mr. Morrison harps upon this Red Cross scheme so assiduously, as I do consider that if this trade is going to collect for charity they should do it for themselves, and not merely get a pittance out of a large amount of money which would go to other societies. In view of the fact that a Provident Fund is now being projected there is still less reason why the British Red Cross scheme should be adopted.

Manchester and Film Censorship.

I SEE that the Manchester Watch Committee have refused to accept a suggestion from the Home Office that they should adopt the L.C.C. system of censorship of films, and only accept those passed by the British Board of Censors. Frankly, I am not at all surprised, and certainly do not blame the Watch Committee for not acceding to the suggestion. Manchester has always worked in well with the kinema trade, and the happiest of relations exists between renter, exhibitor, and the Watch Committee. At the same time they have on occasion not seen eye to eye with the British Board of Film Censors, and, to be fair to them, they have usually been right. Last year, it will be remembered, they turned down a certain notorious production after it had been passed by the Board of Film Censors, and the vast majority of the film trade would agree that the Manchester Watch Committee were quite right in doing so. The whole question of film censorship requires looking into, as I see that the Wigan Watch Committee passed a resolution to the effect that the only remedy was State censorship. I hope to have some more to say about this subject next week.

Trade Shows and Local Renters.

THE question of admitting Mr. Bruce and Mr. Haines as members of the Yorkshire Film Exchange still continues to agitate film circles in Leeds. At the meeting of the Exchange fully reported in last week's issue, the Committee agreed to reconsider their decision, and it is a little surprising to find that one of the gentlemen in question has received a letter stating that if his firm reconsidered their policy regarding trade shows the Committee of the Exchange would be pleased to consider his application for membership.

Leeds C.E.A. Takes the Wrong Line.

NOW the firm in question—Allied Artists—do not, and have never trade shown any of their films, and to hold a pistol to their representative's head in this fashion is certainly going too far. The whole matter was thrashed out at the General Meeting last week, and the Committee should have seen by the temper of the meeting that they had taken the wrong line, and accordingly when they announced that they would reconsider their decision, the handsome thing would have been to have elected these two gentlemen without any reservation whatever. Mr. Haines is now being debarred from being a member of the Kinema Exchange because he cannot give an undertaking to show his films there, and how he can be expected to do so in view of the fact that his company do not hold trade shows, I fail to understand. The Committee would be very wise if they settled this matter without any delay, and gave way graciously, as they are making themselves, in the present light of affairs, look exceedingly foolish.

An Emissary for "Robin Hood."

THE many rumours that have been prevalent in film circles lately concerning the future of United Artists in America and Allied Artists in this country, were definitely set at rest when I saw Mr. Hiram Abrams, the president of both these companies, on Monday last. Mr. Abrams, who arrived on the Leviathan three days previously, informed me that he was on an annual visit to this country for the purpose of selling "Robin Hood" to exhibitors, and emphatically denied that any member of the combination known as United Artists was breaking away. "I am over here," said he, "to sell Douglas Fairbanks' picture, 'Robin Hood' direct to exhibitors, and I want to meet as many exhibitors during the time I am over here as I possibly can. It is my business to sell pictures, and I sell them in every market of the world. I like to meet the exhibitor personally, for," said Mr. Abrams, "I like to see the man I am doing business with, and I like to know the type of man who is showing my products. During the few days I have been here I have seen many exhibitors from all over the Kingdom, and it is my intention, before I leave, if exhibitors cannot come to me, for me to visit all the big centres and meet as many showmen as I can."

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ay Notes.

Causerie Topics.

Activities of United Artists.

"CONCERNING the future of United Artists," continued Mr. Abrams, "it was never brighter than it is to-day. Douglas Fairbanks is making a big picture, entitled 'The Thief of Bagdad,' which will be bigger than 'Robin Hood.' Mary Pickford has finished a great production entitled 'Rosita,' the original title for which was 'The Street Singer.' D. W. Griffith is showing the 'White Rose,' another great showman's proposition, whilst we shall be handling the first picture produced by Charles Chaplin, which he directed for Edna Purviance. Each member of United Artists is to do bigger and better pictures than they have ever done before. They recognise that they must keep ahead unless they wish to be passed by, and they have no intention of this happening." In a brief commentary of the market in this country, Mr. Abrams considered that the British market had greater possibilities than any market in the world, except, perhaps, Japan. Mr. Abrams is the only head of a big American organisation who personally books pictures, but it is easy to see that the work is extremely fascinating to him. Certainly during the past few days "Robin Hood" has been booked to some tremendous figures by this very shrewd gentleman.

An International Congress?

AT last Wednesday's General Council Meeting of the C.E.A. Mr. A. J. Gale announced that he had received a letter from the president of the Syndicat Francais de Directeur de Cinematographes, asking the Association to indicate subjects which could be usefully discussed at an International Congress to be held in Paris. Surely if there is to be an International Congress, and I think the time is very ripe for one, it should be held in London. Personally, I cannot see very much good that will come from a Congress in Paris, and I think the whole industry would far prefer that a great World Congress of the industry should be held in this country, and that it should consist of representatives of America, Germany, France, and every country in which the kinematograph industry has its ramifications.

Mystery of the Tivoli.

RUMOURS are still prevalent in filmland concerning the future owners of the Tivoli, and the latest name in connection with the future of this theatre is the well-known Davies family of Marble Arch Pavilion fame. I was definitely informed by a well-known member of this trade last week that Mr. and Mrs. Davies had secured the Tivoli for £400,000, but immediately I 'phoned Captain Alfred Davies for a confirmation I was not at all surprised to find that rumour was a lying jade. I suppose one of these days we shall know the real intentions of Mr. James White. At the moment they are wropt in mystery.

British Film Week Developments.

I HAD expected to have published this week the program of the British National Film League weeks, but certain developments have occurred which, I understand from their secretary, make it desirable to postpone for a few days the publication of the list drawn up. News of a definite nature is, I understand, to be given to the Press in the course of the week. I have a shrewd idea what is responsible for this delay, which, if true, I can assure my readers will be the greatest fillip that the British film industry ever received. At the moment I am pledged to secrecy, but readers may rely upon the news appearing in these pages in due course.

Bernstein in Sweden.

I RECEIVED a cheery note from Sydney Bernstein from Stockholm the other day. Mr. Bernstein is in Sweden attending the big exhibition over there, which he tells me is a great success and is a wonderful lesson in showmanship. This inimitable equipment specialist-exhibitor tells me he is making Sweden a land fit for Ross to project in. I can well believe that, for Sydney is certainly some hustler.

Fu-tilley-ty.

"AMERICA," says the editor of a contemporary, "is still very young, very cocksure—and usually wrong." Were these remarks applied to an individual it might be regarded as a personal reflection.

Gaumont Star Captures.

CONGRATULATIONS to the Gaumont Company on their enterprise in securing the services of Gladys Cooper and Ivor Novello for their production of "Bonnie Prince Charlie." With Novello playing the name part and Gladys Cooper as Flora Macdonald I do not think a better selection could possibly be made, and this picture should be one of the really big British photoplays of the year. I understand from Colonel Bromhead that the picture will go into production immediately, and will be directed by Captain Calvert. I have very high hopes concerning this production.

Why They Deserted.

I AM sorry that in my notes in last week's issue concerning films shown on the Leviathan on its maiden voyage, I did not mention "Penrod and Sam," the new First National picture, which was also shown on this occasion. In consequence I have received a letter from their genial publicity director, Mr. Horace Judge, who informs me that "the gravity of this omission will at once became apparent when I inform you that the reason why all the British sailors deserted to the Leviathan was not, as popularly supposed, in order to get higher pay. The truth of the matter is they wanted to see First National pictures." Well, it may be that this was the reason, at any rate Horace Judge has certainly a fertile imagination.

Tatler.

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The Film as an Aid to Education

Views of Mr. J. L. Paton of Manchester Grammar School.

ADVANTAGES & LIMITATIONS OF SCREEN TUITION.

LAST week the FILM RENTER printed in extense the views of kinematograph manufacturers, trade leaders, and educational administrators as to the possibility of utilising the film for school purposes. But what is the attitude of the schoolmaster himself towards this innovation? Many heads of schools and colleges, we are only too well aware, are fond of expressing their hatred of the kinema and all its works. But there are others—chiefs of important educational establishments up and down the country who are both liberal-minded and scientifically-minded enough to welcome whatever the film can show that would assist them in stimulating the curiosity of their pupils in the right direction.

LORD GORELL "THE RIGHT MAN."

Such an one is Mr. John Lewis Paton, the High Master of Manchester Grammar School, who, during a short respite from the stress of July examinations, expanded his ideas on the subject to a FILM RENTER representative on Monday.

Mr. Paton was exceedingly interested in the Imperial Education Conference, and thought that the selection of Lord Gorell as chairman of the Committee that is to report on the matter was the best that could have been made. "With his vast experience in educational organisation, both at home and abroad," said Mr. Paton, "Lord Gorell is undoubtedly the right man for the job."

THE FILM IN SPORT AND TRAVEL.

"We have had an illustration only this past week in Manchester," he went on, "of what the film can do in a definitely instructional sense. Mr. A. C. Maclaren, the famous cricketer, has been here with a series of pictures showing the technique of the game in 'slow motion.' The drama of the wicket was filmed from varying angles, and examples given also—again in 'slow motion'—of the different kinds of bowling, including that known as the 'googlie.'

"Now, what can be done for cricket on the screen can be done for many kinds of labour processes, manipulation of tools, and so forth. Then, of course, there are the wonderful pictures of native races and the wild life of tropical forests taken by such men as Mr. Cherry Kearton and Mr. Oliver Pike. These brought before the eye scenes of natural history and the curious customs of savage tribes which could not have been presented in any other way.

"The great attraction of this form of teaching to boys is that it is full of *movement*, activity; something is 'going-on.' And beyond all question many boys are able to take in such teaching more easily in this manner than through the spoken word or the printed book."

CAN THE FILM TEACH HISTORY?

Asked whether he considered that there was a function for the film in the realm of history, Mr. Paton was not so sure.

"As yet," he remarked, "I have seen no striking success among the historical films. You can show the mere pageantry of history on the screen. The age of Elizabeth, for instance, could be beautifully illustrated by means of films. But pageantry is a relatively unimportant aspect of history. It is not essential to true culture to know what the Elizabethian courtiers were like or what doublets they wore, and even if it were it is very difficult to get boys interested in the details of such things as costume and heraldry.

"It is possible that the film may discover some means of presenting history which would add to our knowledge, and deepen the consciousness of our national life. But, so far, it does not seem to me to have shone very much in this sphere.

"When we come to geography, however, it is obvious that here is a realm in which the kinematograph should prove extremely helpful in the classroom. A good many other educational subjects, also, might be mentioned which could be more easily taught if we had the film to help us."

SPLENDID AUXILIARY TO EDUCATION.

"But I hope the organisers of this movement to bring the projector into the schools will bear in mind that the best educational work does not come from the passive attitude of mind. It is not enough simply to sit and visualise a number of scenes or objects depicted on a screen. If I may use a psychological term I should say that the kinema's place in the schools is limited to *perceptual*, and cannot be extended to *conceptual*, things—except, of course, in the sense of stimulating the mind to activity on its own account. The best effects of education are gained when the pupil co-operates with the teacher; when the mind is in a creative and not just a passive mood. The film may prove to be a splendid auxiliary to education. It can never be a substitute for it."

Briefly, Mr. Paton was of opinion that although the kinema in the schools was not likely to be of much aid where imagination and ideas were concerned, it could be made an invaluable ally in the sphere of scientific facts.

"INFLUENCE OF THE KINEMA ON DRAMA."

It was interesting to learn that a special essay prize (known as the Stanley Horton prize) has been awarded at the Manchester Grammar School this year to a boy who wrote a paper on "The Influence of the Kinema on Drama."

"And a very clever, comprehensive essay it was," said Mr. Paton; "quite a thesis, in fact." We should like to read that thesis.

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Giving Way to Panic.

IT is only natural, in view of the disastrous business at most kinemas throughout the country last week, that a considerable amount of pessimism is at the moment prevalent in the film trade. A nine days' heat wave has been responsible for most exhibitors experiencing extremely bad business, and although, in a few cases, some of the big shows have not done so badly, yet, on the whole, it is idle to deny that attendances have been on the meagre side. It is well at this moment, although the heat wave has broken, to realise that inside the next five or six weeks business is likely to suffer pretty badly in consequence of the holidays and warm weather, but at the same time it is futile and ridiculous to give way immediately to panic because for nine days in the year business has been badly affected. As an instance of the panicky feeling that is prevalent at the present moment, on Saturday last I received a letter from a well-known Southern exhibitor, who advocates the closing down completely of kinemas during the hot weather, and I find that there is a good deal of talk in filmland concerning the advisability of exhibitors shutting down during the summer months. Apparently the only solution for poor business in the summer is to close the theatre and wait for better times in the late autumn and winter.

Frankly, I must confess to a state of bewilderment at the possibility of such a course being pursued. During the last year, in the latter end of May and the early part of June, we experienced a heat wave similar in every respect to that of the last few days, and I remember the head of a large circuit of theatres advocating this very course. It was, he contended, the only salvation for the kinema, and I remember at the time pointing out the variable nature of our climate, instancing the fact that we were quite as likely to have cold weather the very next day. Curiously enough, the very next morning was cold and rainy, and, as everyone knows, we had, from a climatic point of view, one of our worst summers in 1922.

What is to be gained by closing down? Are we not just as likely, despite the fact that we have had a few days very hot weather, to have just as similar a reversal as occurred last year? Is closing down the only solution to an exhibitor's trouble? Are the British public to understand that the only way in which exhibitors in this country can meet a difficult situation is by closing their theatres? Do the theatrical industry adopt a similar course? Candidly, I have never heard a suggestion so fraught with serious menace to this industry of ours before. A mere suggestion of the closing down at once shows a lack of confidence in the goods that are being offered to the public. Admitting that times are not good, and that the heat wave is spreading all over the country, does an exhibitor seriously think that he is going to make a profit fifty-two weeks out of every year? For example, take the big drapery houses in London and the Provinces, who have had a disastrous season but who have never considered the question of closing down, despite the fact that thousands of pounds have been lost each week.

The theatrical industry has been hit even harder than the film industry, particularly in London. Big impresarios, with a salary roll of thousands of pounds to pay out each week, have recognised the fact that the public will not attend in very large numbers during the intense heat of the summer, but they put on, if possible, a bigger show than ever, and do their utmost to entice people into their theatres. If one show does not succeed, they put on another, *but they do not talk of closing down.*

I do not for a moment suggest that business is likely to be easy during the next few weeks, but I do say that once a theatre is closed it will be difficult to get the patrons back. Closing down is the surest way of killing the public's interest in the kinema, and if a theatre is shut for six weeks, rest assured it will not be so easy to fill the house afterwards. Take any retail business that has closed down and see how difficult it is for them to recommence their business, and how long a period before it gets really going again. The same thing is just as likely to occur in this trade.

It is a fairly easy matter to tell the exhibitor what to do, and the showman does not need the gratuitous advice of many people who are at all times only too eager to tell him how he should run his business. The armchair theorist who, from his retreat in Wardour Street, blandly issues his exploitation ideas full of nonsensical advice, which is of no use to any showman, has been exceedingly busy of late, but every sound exhibitor will realise that the soundest and surest way of attempting to beat the weather is to show only a good program and keep the theatre as cool as possible.

The difficult times ahead for exhibitors are only likely to approximate during the next five weeks at most, and to even think of closing down is the worst policy that any man in this industry can pursue. Optimism is very difficult with the thermometer at ninety in the shade, but a little of it might be infused into this industry with advantage.

Ernest W. Redman

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C.E.A. Headqu

Report of Tax Sub-Committee—Members' Objection—Film P French

A MEETING of the General Council was held in the Council Room of the National Society for the Prevention of Cruelty to Children, Victory House, Leicester Square, W.C., on Wednesday, July 11, 1923. Major A. J. Gale, O.B.E., J.P., president, in the chair. Also present were: W. N. Blake, Captain J. W. Barber, C.B.E.; H. J. Cook, F. H. Cooper, A. Cunningham, H. Victor Davis, R. Dooner, J. H. Dovener, A. Eley, R. Freeman, E. Glenister, W. T. Gent, F. R. Goodwin, C.B.E.; H. Harcourt, E. Hewitson, S. H. Justin, T. Herbert Kaye, H. J. Martin, J. McBride, G. Emsley Moore, F. W. Morrison, Councillor G. F. McDonald, E. W. P. Peall, W. Herbert Percy, Fred A. Prior, M. Raymond, Councillor A. E. Shields, Lewin P. Samuel, Alderman E. Trounson, J.P.; Thos. Thompson, L. Wacks, F. Worswick, W. J. Wright, W. Gavazzi King (general secretary), W. R. Fuller (assistant secretary), and Norman Hart (solicitor).

Obituary.

Major A. J. Gale made a sympathetic reference to the death of Mr. Arthur Willey, M.P., who was an active public man in Leeds, where he was the honorary solicitor to the branch and a very good friend to the Association. Older members would remember he had contested many cases on behalf of exhibitors, usually with success.

The delegates present stood in silence.

Letters of Regret.

Letters of regret from Councillor H. J. Hood, Messrs. I. Graham and R. Richardson were read to the meeting.

International Kinematograph Congress in Paris.

Major A. J. Gale announced that he had received an invitation from the president of the Syndicat Francais de Directeur de Cinematographes asking the Association to indicate subjects which could be usefully discussed at an international congress to be held in Paris.

Alderman E. Trounson moved:

"That the letter be acknowledged and that suggestions be made for topics for discussion."

He thought that would be the wise thing to do.

Mr. F. W. Morrison seconded the resolution, and said this was the day of internationalism, and they would be moving with the times by accepting such an invitation.

Mr. H. J. Martin asked whether it would be necessary to limit the number of delegates, as there might be some who wished to go at their own expense.

The Chairman said there was no need at the moment to consider the question of numbers. The resolution was limited to accepting the invitation and mentioning matters that might be usefully discussed.

The resolution was put to the meeting and carried unanimously.

Major Gale said he hoped members would send in as many suggestions as possible. Perhaps he owed certain apologies to the London Branch as it was instrumental in bringing about the invitation, and he hoped the members of the London Branch would forgive him for having brought it before the General Council.

Captain J. W. Barber, C.B.E., said that it would be the wish of the London Branch that an international matter of that kind should be dealt with by the national executive.

Report of Finance Committee.

Major Gale moved the adoption of the following report:

Your Finance Committee begs to report as follows:

It has been found that a second delegate of a branch, the membership of which does not exceed 250, often attends a committee meeting the day before a General Council meeting, through being summoned by the Head Office. In such cases he looks to the Head Office for his railway fare and subsistence expenses. This, in effect, means that the Head Office is called upon to pay the expenses of two delegates.

The following recommendation of your committee is forwarded for the consideration of the General Council, as the Head Office is not in a position to undertake to defray the expenses of a second delegate from a branch, the membership of which is less than 250.

> That when a second delegate from a branch, the membership of which does not exceed 250, attends a General Council and committee meetings in respect of which one railway fare is incurred, the railway fare and expenses of attending the General Council for the second delegate shall be paid by the delegate's branch, and only the actual subsistence expenses, with a maximum of 25s. per day, incurred in connection with the committee meeting shall be paid from the head office funds.

The report was received and adopted.

Interim Report of Sub-Committee of Entertainments Tax Committee.

Alderman E. Trounson, J.P., moved the reception of the report.

Your sub-committee reports as follows:

As to the campaign generally, a great deal has been achieved this year in obtaining unity among ourselves, and for the first time a subordination of individual views to a common policy for the whole of the entertainment world. Even although we have not secured any remission of the tax, we have accomplished a measure of unity among ourselves which should stand us in good stead next year. The non-success of the campaign this year may be summed up by stating that M.P.'s who had not only promised at election time, but also when lobbied, to support us failed to do so in the House of Commons.

Members of the various parties generally kept their pledges, with the exception of the supporters of the Government. There are an honoured seven who voted in our favour. They were Sir Walter de Frece, M.P., Mr. Alfred Thomas Davies, O.B.E., M.P., Captain S. Herbert, M.P., Lt.-Com. Collingwood Hughes, M.P., Mr. G. W. S. Jarrett, M.P., Colonel E. K. Perkins, C.B.E., M.P., Sir Harold Smith, M.P.

Undoubtedly those Members of Parliament who did not keep the promises which they made when they were securing votes will have the opportunity of endeavouring to justify their conduct to their constituents. Every member who made a promise is being communicated with. This will take some time, but by the next General Council meeting your committee hope to be able to present a full report.

Your sub-committee takes this opportunity of expressing the deepest regret at the way in which Sir William Joynson-Hicks treated the trade. Previous Chancellors of the Exchequer had either given no remission of the tax or something very slight,

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arters Meeting.

Broadcasting Resolutions: Scottish rices: "Chaotic Conditions"—Congress

but had refrained from making statements that would hurt the feelings of members of this trade. Your sub-committee takes the greatest exception to the following statement made by Sir William Joynson-Hicks:

> I want to say one word in conclusion to those who we have been told from the benches opposite have given pledges in this matter. It is so easy to give pledges at an election. (Interruption.) (Mr. Shinwell: That is why you are in office.) (Interruption.) (That is why the Coalition was in office.) Sir William Joynson Hicks: It is easy to give pledges at elections because the real facts are not known. . . . I merely want to appeal to hon. members who gave pledges without knowing the real facts, and to say to them that they gave one other pledge of overriding importance. They were returned to support this Government, and if, on a question like this, by a one-sided ex parte statement of the case, they were induced to express their sympathy by saying that they would vote for the repeal of this tax, I say to them to-night, "You now know the whole of the facts, you now know the whole position: vote as you think right."

Every member of this Association who supplied his member, when he was a candidate at the General Election asking for support, with information, can emphatically refute this statement and show conclusively that the facts are the reverse of what was stated.

How a responsible Minister of the Crown could get up and make a statement as follows:

> Does the Committee know that on the average every man, woman and child in this country goes to the kinema once a week in this country? There are 40,000,000 people who go to kinemas every week

passes comprehension.

These figures are so fantastic that your Sub-Committee proposes to ask Sir Wm. Joynson-Hicks on what basis he made such a statement. As a small point of interest showing the utter fallacy of such figures, it may be here pointed out that if the 40,000,000 who go once a week, according to Sir Wm. Joynson-Hicks, each only paid the small sum of 1d. in tax for each visit, the yield would be £8,666,666 to the Chancellor of the Exchequer.

Your Committee has already disavowed such a statement in the public Press.

The failure of the present campaign crystalises into broken promises. Everything that was possible was done by your own representatives. With a composite body it is always possible to say afterwards that certain items could perhaps have been done better in a different way, but your Committee may say that the present campaign was conducted generally with as little mistake as usually attaches to a well-conducted campaign.

Your Committee thinks reference should be made to the work of the staff. Committees meet at intervals, but the work of the campaign has been continuous, and almost overwhelming in volume at times, without a break since the General Election. The staff has responded loyally to any demands made, and you will see from the published figures, the expenditure for increased assistance in this connection during the present campaign has been relatively negligible.

A Party Issue.

The Government had made the vote on the Entertainments Tax a party issue undoubtedly because there were scores of members on the Government side who had given pledges and who were anxious to fulfil them. With regard to Sir William Joynson-Hicks's statement that those promises were given on insufficient information, it was stated at the meeting in the Committee Room of the House of Commons that never was a question so well ventilated or so well considered in any General Election than was the Entertainments Tax. Candidates were visited in all parts of the country, details were gone into at great length, and these promises were made with full knowledge of the facts. They only looked to members of the House of Commons to be at least honourable—as any Britisher should be. That aspect, however, was brushed aside. Sir William Joynson-Hicks said that when members gave those pledges they were ill-informed about the whole subject, and that they gave an over-riding promise to support the Government. It was purely a party vote, and when they analysed it the one satisfaction to be gleaned from the whole thing was that three years ago they received a vote of eight on a similar subject. Last year, owing to the enormous work put in, those eight were increased to 73. This time they had got a vote of 185. He mentioned this as a means of encouragement for next year, when, if they succeed in getting the same vote, it only needed 45 to turn over and they would achieve victory. They had presented an interim report which he asked them for the moment not to go into too deeply, as a very full report would be presented at the next General Council meeting, when there would be full opportunity for discussion. The Committee was very much impressed with the way in which Mr. Gavazzi King and his staff had carried through an enormous amount of work, and on behalf of the Committee he asked them to record their appreciation.

Mr. W. T. Gent seconded the resolution.

The Two Pledges.

Mr. H. V. Davis took the strongest objection to Sir Wm. Joynson-Hicks' statement in which he accused the trade of having obtained pledges from candidates at the General Election under false pretences. In South Wales they assailed that statement in the strongest possible manner. Did they ever remember a Minister of the Crown getting up and reminding members of his party that, while they had given a pledge for the remission of that tax, they had given a bigger pledge to support the Government? He also took the strongest objection to the misleading and ridiculous statement that 40,000,000 people went each week to the kinema. They ought to state definitely that not more than 15,000,000 people attend the kinemas in the country weekly.

Alderman E. Trounson said the best procedure would be to ask Sir Wm. Joynson-Hicks the basis on which he arrived at his figures. If he refused, they would know the reason why, and they would be quite content to have the opportunity of testing the actual figures.

The report was received and adopted.

Balance-sheet of the Late K.T.A.C.

The following accounts for last year's campaign of the late Kinema Tax Abolition Committee were received, and it was resolved that they be circulated to the branches and to the trade Press.

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C.E.A. HEADQUARTERS MEETING—*Continued.*

REVENUE ACCOUNT.

Receipts.	£ s. d.	£ s. d.
To Amount received from Guarantors, per Mr. Raymond	490 0 0	
Less returned	165 16 0	324 4 0
,, Donations from exhibitors, renters, and manufacturers, per Mr. F. E. Adams, Mr. F. R. Goodwin, C.E.A.		6,223 4 3
,, Amount received by levy on members of C.E.A.		1,761 17 0
		£8,309 5 3

Expenditure.	£ s. d.
By Printing, advertising, and general publicity	4,959 18 4
,, Pamphlets, postages, and circularising	432 10 4
,, Wages, petty cash, and general office expenses	1,314 1 3
,, Expenses of delegates and speakers in London and the Provinces, costs of meetings and general expenses	849 13 3
,, Captain Barber honorarium	500 0 0
,, Balance in hands of C.E.A. received after closing and settlement of these accounts, and subsequently handed over to the Entertainments Tax Committee, 1923	253 1 8
	£8,309 5 3

We have examined the accounts of the Tax Abolition Committee, 1922, of which the foregoing is an abstract, and certify the same to be correct according to the information supplied to us.

All payments have been vouched for and every assistance and information has been given us by Messrs. Raymond, Adams, Goodwin, and Barber.

(Signed) A. E. SHIELDS,
T. HERBERT KAYE.

June, 1923.

A cordial vote of thanks was accorded to Councillor A. E. Shields and Mr. T. Herbert Kaye for the work they had done in the preparation of those accounts.

Joint Entertainments Tax Committee.

The following accounts were submitted for information :

RECEIPTS AND PAYMENTS ACCOUNT
TO JUNE 30, 1923,
OF
ENTERTAINMENT TAX JOINT COMMITTEE
FOR FINANCE BILL CAMPAIGN, 1923.

Receipts.	£ s. d.
To Contributions from :	
Entertainments Protection Association, Ltd.	50 0 0
Theatrical Managers' Association, Ltd.	50 0 0
West End Theatre Managers, Ltd.	50 0 0
Provincial Entertainment Proprietors' and Managers' Association, Ltd.	50 0 0
Cinematograph Exhibitors' Association of Great Britain and Ireland	50 0 0
	£250 0 0

Payments.	£ s. d.	£ s. d.
By expenses of committee members		70 13 1
,, Printing and stationery		9 16 6
,, Postages, etc		17 8 1
,, Cheque Book		0 10 0
,, Temporary clerical staff, travelling, and sundry expenses		6 15 1
		105 2 9
,, Balance at bank	139 11 3	
,, Petty cash in hand	5 6 0	
		144 17 3
		£250 0 0

C.E.A. Entertainments Tax Committee.

Interim figures were submitted. Final accounts would be submitted with the final report and all expenditure in connection with the campaign would be duly audited and appear in the balance-sheet and financial statement, duly certified by the Association's auditors, which was circulated with the annual report to each member.

Broadcasting.

The replies from the branches indicated a majority in favour of supporting the three following resolutions :

(1) "That this Joint Committee, being convinced that broadcasting from places of public entertainment is detrimental to the interests of all of those dependent on the industry, strongly recommends the acceptance of the following resolution by the societies and organisations concerned : "

(2) "This Joint Committee, being of opinion that the broadcasting of plays, music, songs, or other entertainments from places of public entertainment is prejudicial to the interests of all connected with such places, strongly urges the several associations to refuse facilities for such broadcasting."

(3) "That the organisations who approve of the foregoing resolution be asked to appoint two representatives to form a permanent joint committee to act as may be required."

Mr. W. Gavazzi King said that the minority of branches opposed to the adoption of the resolution was considerable, and would possibly render any future action that might be decided upon of no effect so far as a considerable area of the country was concerned. It was duly proposed and seconded by Mr. E. Glenister that the three resolutions be adopted in view of the replies of the branches.

Major A. J. Gale declared the resolution carried by 17 votes in favour to five against.

Scotland Opposes Resolutions.

Mr. J. McBride asked for a card vote, but the chairman ruled in accordance with standing orders he did not consider it expedient.

Mr. J. McBride said that Scotland was opposed to the resolutions, and that they would notify the British Broadcasting Company of that fact.

Trade Benevolent Fund.

Mr. F. W. Morrison, who brought this matter forward, pleaded that the former scheme submitted by the British Red Cross Society should be revived. Major A. J. Gale said that the scheme had been fully discussed by the General Council, and an adverse decision recorded. The matter could not be further discussed unless notice of motion was given to rescind the resolution. The Trade Council had seriously settled down to consider for the whole trade a benevolent fund on the best lines, and their report was almost complete, when it would be submitted for consideration by the Association. (See Report referred to on pages IV.-V.)

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C.E.A. HEADQUARTERS MEETING—*Continued.*

Mr. Morrison suggested that the Trade Council might consider the Red Cross scheme as a means of obtaining a nucleus for their own fund.

Alderman E. Trounson, J.P., said there was a very widespread interest in that matter, and he was satisfied that the branches would take it up very keenly. The Trade Council had done splendid work, and they would look forward with great interest to their scheme.

It was agreed to discuss the matter further on receipt of a report from the Cinematograph Trade Council.

Formation of West Lancashire Branch.

The necessary number of signatures from members in West Lancashire, in proper order in accordance with the rules, having been received requesting the formation of a branch, Mr. H. Victor Davis moved: "That the General Council authorise the formation of a West Lancashire Branch." He added that in the special circumstances the formation of that branch would be a distinct help towards the achievement of that unity they were hoping to obtain. Mr. W. T. Gent seconded the resolution, which was carried unanimously.

Unfair Competition Arising from Camp Kinemas.

The London Branch forward the following resolution:

"That this branch urgently requests the General Council immediately to take up the menace of the camp kinema, and further, that the earliest opportunity be taken for a question to be asked in the House of Commons."

Captain J. W. Barber said the members of the London Branch were exceedingly anxious for the General Council to take up this matter. To-day camp kinemas, with practically no overhead expenses, offered grossly unfair competition to a kinema which was liable to the usual charges. He suggested they might go further and ask the renters not to supply films to such kinemas.

Mr. W. N. Blake gave particulars of how he was affected by similar competition where civilians had, until recently, been admitted to a camp kinema without the payment of the tax.

Mr. H. V. Davis proposed that the president, vice-president, the chairman of the London Branch, and Mr. E. W. P. Peall be authorised to deal with the matter.

Mr. J. McBride seconded the resolution, which was carried unanimously.

November Meeting in Leeds.

Mr. T. Herbert Kaye, on behalf of the Leeds Branch, conveyed their desire that the General Council should meet in Leeds in November.

Mr. H. J. Martin, a delegate of the Leeds Branch, cordially supported the invitation, and Mr. A. Cunningham, as a resident of Leeds and a delegate of that branch, said every one of their members would be pleased to see the General Council.

The invitation was accepted with pleasure.

New Members.

21 new members were duly enrolled.

Next Meeting.

The next meeting was fixed for September 12 in London.

Railway Rates.

Mr. L. Wacks gave notice of motion that at the next Council meeting he would move the following resolution:

"That the General Council of the C.E.A. applies to the Ministry of Transport for a revision of the charges made by railway companies for the carriage of films by passenger train."

During the next two months, he said, that tribunal would be sitting for the very purpose of hearing cases.

The General Secretary was requested to arrange for the committee to meet as early as possible in order that a case might be submitted to the Ministry of Transport.

Vote of Thanks to the London and Kent Branches.

Mr. S. H. Justin proposed a very hearty vote of thanks be recorded to the London and Home Counties Branch and to the Kent Branch for the admirable arrangements that had been made for the conduct of the business at Margate, and also for their very generous hospitality.

Mr. H. V. Davis said he had the greatest pleasure in seconding the resolution. He would also particularly like to mention Mr. Arthur Taylor, the assistant secretary of the London Branch, who worked so hard throughout, and also the members of the Committee, Messrs. John H. Wills, A. Eley, R. V. Crowe, H. Carey, F. Fumagalli, Captain J. W. Barber, C. Hartley Davis, E. W. P. Peall, Matt Raymond, not omitting, of course, their worthy president, Major A. J. Gale. They placed on record their deep appreciation and thanks to the London and Kent branches and to all those who were engaged in organising the various functions.

The resolution was carried with acclammation.

By-election at Leeds.

Mr. Fred Worswick drew attention to the by-election that was proceeding at Leeds, and moved, duly seconded by Mr. H. Victor Davis, that best wishes be sent to the Leeds Branch in tackling the various candidates.

High Prices of Films.

Major A. J. Gale drew attention to the prices that were being asked for "The Pilgrim." They were at the moment passing through weather which might bring some exhibitors to their senses. Members of the Council would know that prices were being asked for "The Pilgrim," and were being paid, which were actually in excess of the money which the theatre could take. In the long run it was against the interests of exhibitors to pay the prices they were doing in respect of some of those films. Those who were with him in the House of Commons heard Sir Wm. Joynson-Hicks' references to the high price of films, and that it was no use coming to him to ask for any concession from the Entertainments Tax while they continued to do so. They should take those words to heart. Major Gale said he knew of theatres that could only pay £15 for a film in the ordinary way, and £100 was being asked for "The Pilgrim" where it was impossible for the theatre to take that money. He had communicated with the Pearl Film Service and stated that if they were going to charge on that basis the business would become chaotic, and would lead to disaster, both to the renter and the exhibitor. He had received a reply that they had reconsidered their prices, and where £100 had been asked in two specific cases that amount stood. In another theatre the entire bar had been eliminated and the price reduced by 50 per cent. He was not particularly concerned about the film in question, but he was concerned about the question of film prices, which there was nothing to justifiy. He brought those points before them in the hope that wherever members of the Council might have influence, they should set the example in order that those engaged in the business might be able to look forward to more successful times than had been experienced on the exhibiting side in the last few months.

The proceedings then terminated.

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J. D. Williams Secures Valentino

First Pictures to be made in England and Italy.—Famous Star and his wife arrive in this country in course of the next few days.

BIG SCOOP FOR RITZ-CARLTON PICTURES.

MR. J. D. WILLIAMS.

DURING the past few weeks considerable curiosity has been rife anent the future activities of Mr. J. D. Williams, the famous American director, who recently severed his connection with Associated First National Pictures.

As is well known to readers of this journal, Mr. Williams announced that he would be marketing a new brand of photoplays to be known as Ritz-Carlton pictures, and we are exclusively enabled to-day to announce to the trade that Mr. Williams has secured the famous screen star, Rodolph Valentino, to appear exclusively with that company in a series of four big productions, following the expiration of his contract with the Famous-Players Company in the spring of 1924.

The announcement was made by Mr. Williams at a banquet given by his company at the Ritz-Carlton Hotel, New York, on Wednesday, to representative exhibitors, producers and others prominent in the industry, and high officials of the banking world. In cabling this news our American representative says:

"The Valentino-Ritz contract, as announced by Mr. Williams, is regarded by the trade in America as a master stroke on the part of that executive in face of the huge offers reported to have been made by other interests. The success of this comparatively new company in winning out in the keen competition for Valentino's signature is another feather in the cap of the man who was chiefly responsible for securing Charles Chaplin's handwriting at the foot of the famous 'million-dollar contract,' which gave First National (America) 'The Kid' in addition to seven other Chaplin pictures.

Founded First National.

"Williams first came into prominence as an exhibitor on the 'Coast,' thence proceeding to Australia, where he established and conducted an extensive and successful theatre circuit. In England, it is reported, he contemplated large kinema plans, particularly for London, which, however, were frustrated by the outbreak of the war. Returning to America, he conceived the idea of an exhibitor co-operative body, and made a tour of the principal American cities to enlist the aid and co-operation of prominent exhibitors in his plan. First National Exhibitors' Circuit was formed as a result of his work and rapidly attained a reputation and position in the industry hardly second to any picture organisation in America. At the end of three years of astonishing success its franchise plan was opened up to exhibitors in general, the original company having included a close corporation of some 24 leading exhibitor-officials. As Associated First National Pictures, the reconstructed company quickly grew until it composed some 3,500 exhibitors. Recently Mr. Williams resigned from the general managership, though always retaining most friendly relations with his former executive associates and the friendship of thousands of exhibitors throughout the country.

Belief in Independent Producer.

"Considerable speculation followed Williams' retirement from Associated First National as to his plans, and it was expected that he would come forward as the founder of his third big organisation with still further progression and achievements. Consequently his announcement of the beginning of the Ritz Carlton Pictures Corporation was received with keen interest, but Williams divulged no whit of his plans until the present revelation of the Valentino contract.

First Picture in England.

"It is announced further that Valentino's first pictures will be made in England and Italy. By the terms of the Famous Players contract Valentino is debarred from rendering film services to any other company during the stay of the agreement. Since ceasing studio activity, however, the popular star has appeared before the American public in other forms of entertainment.

"Mr. and Mrs. Valentino are scheduled to arrive in England on the Aquitania on July 30th, and after a fortnight's stay in London will visit the continent and Valentino's native country, Italy. J. D. Williams will also arrive in this country early in October."

MR. AND MRS. RODOLPH VALENTINO.

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A. C. and R. C. BROMHEAD present

WANDA HAWLEY

In TOM TERRISS' Production of

SIR ARTHUR CONAN DOYLE'S

"FIRES OF FATE"

A picture of Egypt that can only be described as "wonderful"

ALHAMBRA TRADE SHOW

Thursday July 26th at 11a.m.

WESTMINSTER FILMS

SOLE DISTRIBUTORS—

1898 "GAUMONT" 1923

Gaumont

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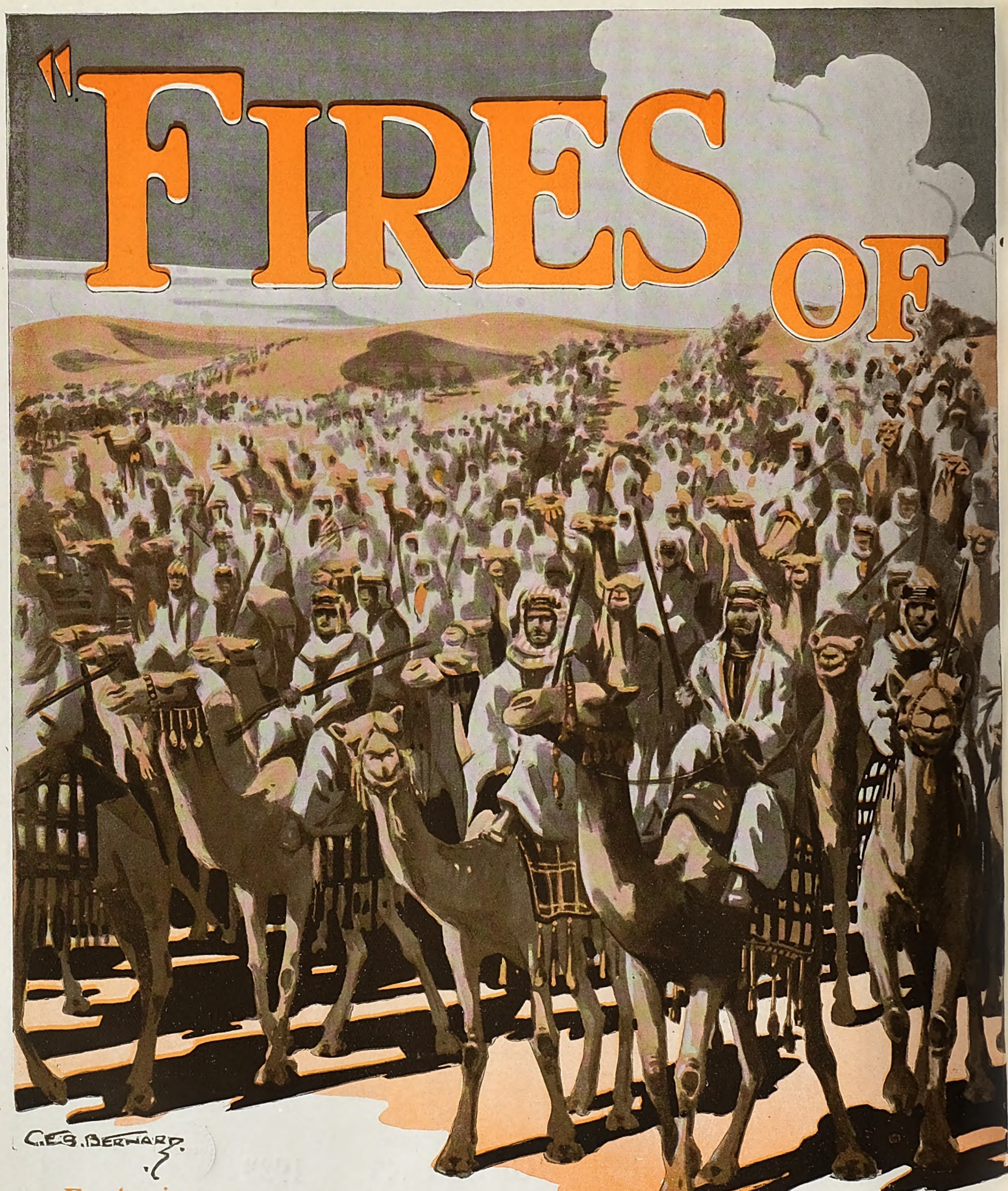

Featuring

WANDA HAWLEY, WITH NIGEL BARRIE,

A Stirring Story of Love, Life and Death in Egypt

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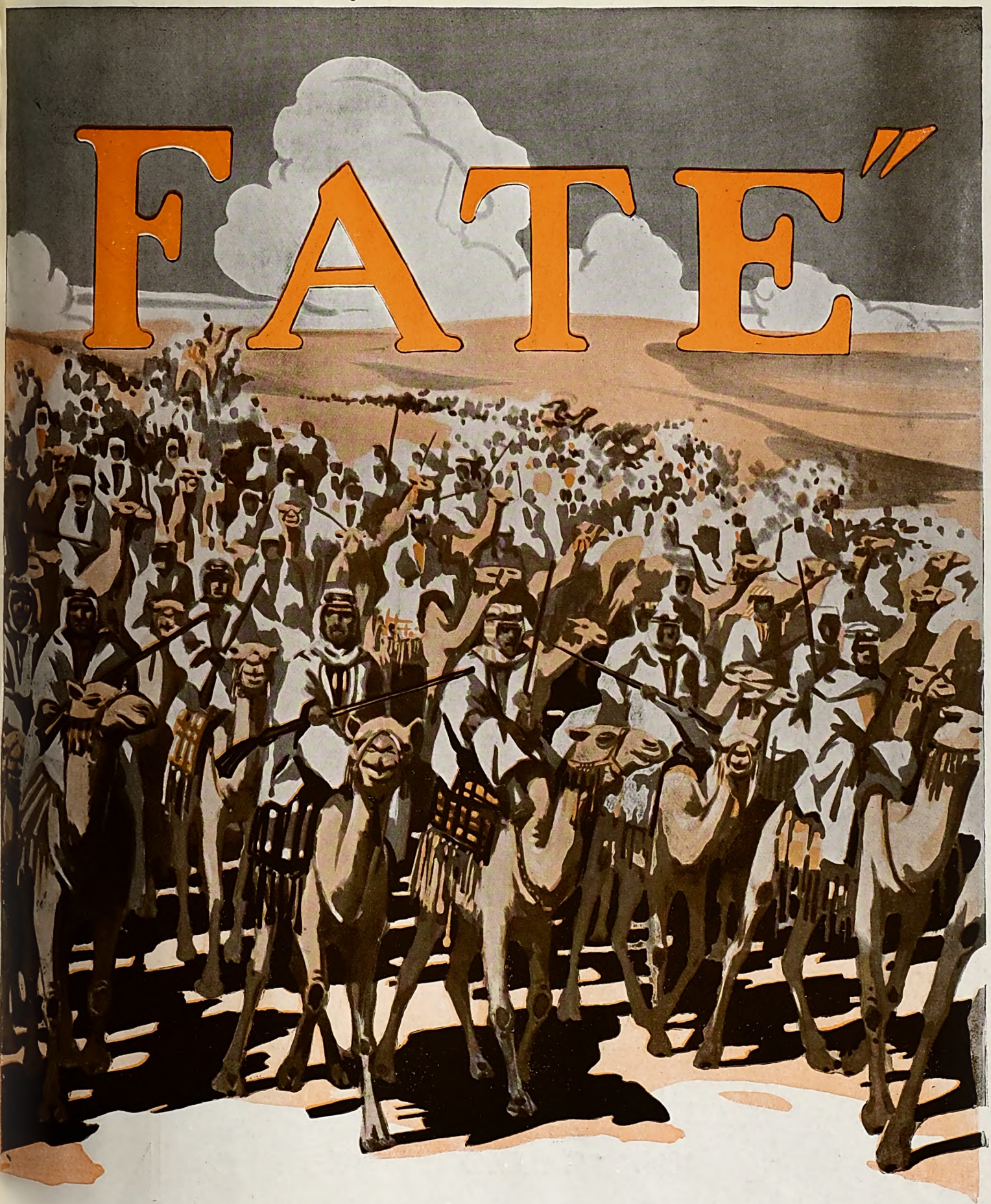

PEDRO DE CORDOBA, STEWART ROME, EDITH CRAIG etc.

WITH THE MOST PICTURESQUE PANORAMAS EVER SEEN IN ANY FILM DRAMA

All Inquiries to "GAUMONT." [1898-1923]

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A. C. and R. C. BROMHEAD presents

WANDA HAWLEY

in the most wonderfully pictured romantic drama of the East ever screened. Nothing on the screen has ever equalled the genuine pictures of Egypt seen in

"FIRES OF FATE"

A TOM TERRISS PRODUCTION

Adapted from the novel and play by SIR ARTHUR CONAN DOYLE

ALHAMBRA TRADE SHOW
Thursday July 26th at 11a.m.

SOLE DISTRIBUTORS—

WESTMINSTER FILMS

1898 "GAUMONT" 1923

Gaumont

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Handicapping the British Producer.

The Police Commissioner's Extraordinary Attitude.

FIRE SCENES BANNED FOR NO APPARENT REASON, WITH HEAVY LOSS TO BRITISH PRODUCING COMPANY.

FILM producers in this country have never been treated with extraordinary favour by those in authority, facilities for filming special scenes in connection with photoplays being at times somewhat difficult to obtain.

It is seldom, however, that a Government servant has taken unto himself the autocratic powers that the Chief Commissioner of Police has done in connection with the taking of some fire scenes for the film production of "The Lights o' London," which Gaumont's are at present engaged upon. Never in the history of this trade has there been a more extraordinary state of affairs, and small wonder is it that both the British National Film League and the Federation of the British Industries have taken the matter up seriously and intend prosecuting it until satisfaction is reached.

The full story of the banning of these fire scenes, which are an integral part of the picture, is as follows:

Early in May Captain Calvert, the Gaumont producer, was anxious to stage a fire scene in King's Cross, but on application being made to Scotland Yard, the Traffic Secretary, Mr. Mylius, refused to grant permission, and anxious to act in no way contrary to the police authority, Captain Calvert abandoned this locality, and early in June approached the Chiswick District Council for the use of a derelict house in William Street—a quiet *cul de sac* off the main road. The Council agreed to lend the house and the Chiswick Fire Brigade, intimating that in view of the close co-operation usually obtaining between the Council and the police, consent to use the house was subject to police permission. The police were accordingly approached at the local police station at Chiswick.

High-Handed Police Action.

Whilst having no objection themselves, the local police intimated that application would have to be made to the Chief Commissioner, and it was apparent that neither they nor the Chiswick Council anticipated that he would have any objection whatever. Application was accordingly made to the Police Commissioner, and ten days having elapsed without any reply, Captain Calvert called on the local police and was informed that Scotland Yard had taken the matter out of their hands, and it was suggested that the Chief Commissioner be again approached. The producer waited some few days more, and the Chiswick Council being informed of the expense involved by the delay, advised the Gaumont Company to go ahead with their plans.

Captain Calvert then made his arrangements to proceed with the scene, and arranged with the local police station to have a sergeant and six men for special duty whilst the film was being taken. These were only essential for merely keeping order in the street during the time that the fire scene was being filmed.

Up to this time, June 7, nothing had been heard from Scotland Yard, but when Captain Calvert went back to the police station to advise them of the definite date of the performance, he was informed that it would be impossible to let him have the men officially.

In the meantime, owing to one of the inhabitants of William Street having given birth to a child, the Gaumont Company decided to postpone the taking of this scene for a week, and nothing was further done in the matter until June 12, when a letter was received from the Chiswick Council notifying that Scotland Yard was objecting to the performance taking place.

The same morning Colonel Bromhead and Captain Calvert went to Scotland Yard to interview the Commissioner of Police, who was not available. They saw Mr. Mylius, however, who suggested that they should write for an appointment. This was immediately done, but at no time during the course of negotiations has the Commissioner seen fit to meet Colonel Bromhead or Captain Calvert.

Every step possible was taken by the Gaumont Company to get the necessary permission from the Commissioner to take these scenes, and a petition was even presented, signed by every inhabitant in William Street, asking the Commissioner to allow these scenes to be taken.

A Belated Objection.

No satisfaction being obtained from Scotland Yard, the matter was taken up by the Federation of British Industries and the British National Film League, who wrote, pointing out the very serious loss that was being incurred by a British film-producing company, and asking the Commissioner to state the reasons which animated his refusal to grant permission for these scenes to be taken. Only formal acknowledgments were given by Sir William Horwood, and eventually the Gaumont Company decided to modify their original arrangements, and, in fact, only take the Chiswick Fire Brigade indulging in a "dry" practice. Their cameras were placed in position to film the engines as they came out of the station, and just as the film was about to be taken a sergeant of police stepped forward and prohibited the practice from taking place.

Despite the fact that throughout several weeks Scotland Yard had been approached in the most courteous manner and that the Chiswick Council and the Chiswick Fire Brigade, together with the inhabitants of the street in question have willingly given their consent, the Police Commissioner has not even given either the Gaumont Company, the British National Film League, or the Federation of British Industries the slightest satisfaction. A more autocratic case has never come within our knowledge.

When it is remembered that the Goldwyn Company were given permission to have the use of Trafalgar Square with a tremendous crowd for many hours, it is astonishing to find a British film company handicapped in this manner.

We understand the matter is being raised in the House, and it is to be hoped that definite action will be taken to force the Commissioner of Police to state the reasons for giving his refusal to a scene, which in any other country would be immediately granted.

(*Continued on page* 20.)

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SCENE FROM "M'LORD O' THE WHITE ROAD."

Round the L

Activities and Projects

THE Gaumont Company, Ltd., have followed up their announcement of the trade show of "Fires of Fate" at the Alhambra on Thursday, the 26th, at 11 a.m., with a warning that only sufficient invitation tickets are being printed to correspond exactly with the seating accommodation of each part of the house. Each ticket will admit one person only, and this, as well as the rule of admission by official invitation ticket only, will be strictly adhered to. Following the usual practice of the Gaumont Co., Ltd., no tickets will be distributed or issued to persons outside the trade. A big "house" is expected, but, as usual with Gaumont shows, all the necessary arrangements seem to have been made to accommodate comfortably exhibitors and the Press. The show will commence punctually at 11 o'clock, and everybody concerned is requested to be seated punctually so as to avoid disturbance of others.

Big New Fox Program.

Recent news from the Fox Company concerning their program for the 1923-4 season states that it will be entirely composed of Super-Special Productions, all adapted from well-known stage plays and novels. These will include A. S. M. Hutchinson's "If Winter Comes"; "The Shepherd King," a colossal spectacle of the life of David produced by J. Gordon Edwards in Egypt and Palestine; "Six Cylinder Love," William Anthony McGuire's successful stage comedy; John Galsworthy's celebrated play, "Loyalties," and numerous other important subjects that will be announced in the very near future.

Love and a Leopardess.

Following "Fires of Fate," Messrs. A. C. and R. C. Bromhead will present Alice Brady's latest picture, "The Leopardess," to be distributed by the Gaumont Co., Ltd. "The Leopardess," written by Katherine Newlin Burt, a popular American writer, is of the "best-seller" type of fiction, with a strong male character holding the stage as a millionaire adventurer with a passion for taming wild things, from animals to humans. Alice Brady, of course, is the "wild woman," and Montague Love plays the part of the millionaire. The story certainly savours of the popular "far-fetched" variety, but there is no dearth of strong drama, intriguing situations, and thrilling action. Beautiful South Sea Island scenery has been nicely photographed, and as a semi-civilised savage Miss Brady wears some becoming gowns. Montague Love was badly mauled by the lady playing "opposite" to him in the thrilling climax in which the millionaire is attacked by the tormented leopardess—and this in spite of the trainer having guaranteed the leopardess as the tamest in captivity.

European Trade Show of "Trifling With Honour."

European Motion Picture Co., Ltd., will give a trade show of a Universal Jewel production entitled, "Trifling with Honour," starring Fritzi Ridgeway, Buddy Messinger, and Hayden Stevenson, at the New Gallery Kinema, on Wednesday, July 25, at 11 a.m. It is said that the same artistry displayed by Harry Pollard in his direction of "The Leather Pushers" is evident in "Trifling with Honour," a human story of a man's downfall, his rise to fame and his salvation by a boy who appealed to his sporting instincts. As a sporting and moral picture it is beyond cavil and includes homely touches reminiscent of "The Flirt."

Ivy Duke and Guy Newall, Mary Rorke and Lawford Davidson, are to be seen in the latest George Clark Production, "The Starlit Garden." Some beautiful shots of attractive scenery are pleasing features of this picture

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ondon Trade.

of the Renting Houses.

Rodolph Valentino in "The Young Rajah."

To be trade shown by Famous-Lasky on Friday, July 27, at the New Gallery Kinema, at 11 a.m., "The Young Rajah" presents Rodolph Valentino (star of "Blood and Sand" and "The Sheik") as an East Indian prince, reared amidst the peaceful surroundings of a New England village. The prince is sent to an American university and then returns to take up his duties as a gentleman farmer—only to find himself suddenly thrust from a simple life into glittering palaces and solemn temples of India, teeming with revolt. The picture, which is a Paramount production, based on the popular play and novel, "Amos Judd," is said to be an exceedingly thrilling and beautiful one, rich in Oriental settings and costumes. Wanda Hawley and Charles Ogle head a fine supporting cast.

Exploiting "The Pilgrim."

A comprehensive 12-page exploitation book for "The Pilgrim" has been issued by Pearl Films, which should afford great assistance to exhibitors who have booked Chaplin's latest picture. Newspaper stories, catch phrases, illustrations of throwaways, banners, half-tone and line blocks, and stills are included, the last page being devoted to a list of musical suggestions. Particulars of cut-outs and oil paintings will be found of great interest to exhibitors desirous of making striking lobby displays.

A Real Forest Fire in "Jacqueline."

The alternative title for "Jacqueline," which is "Blazing Barriers," is said to be justified by the wonderful forest fire shown in the film. To get this tremendous spectacular effect a whole island was burned—seventy-five acres of country in Maine were sacrificed, and during the filming the players experienced many dangers. Slowly but surely the fire gains in volume and intensity before one's eyes; trees fall; houses are enveloped in flames and people are seen running for their lives. More excitement is added by the fact that the bridge must be blown up, and this is done with a grim reality. Western Import will shortly announce the date of the trade show of this attractive film.

SCENE FROM "TRIFLING WITH HONOUR," European's next offering.

"M'Lord o' the White Road."

Marjorie Hume, one of the most beautiful English screen stars, has been engaged to co-star with Victor McLaglen in the new Granger-Davidson super production, "M'Lord o' the White Road." In this film Marjorie Hume appears in the picturesque dresses of the Regency period. Miss Hume did not commence screen work until 1917, but she rapidly came to the front and played leading parts in numerous films, including "The Swindler," "The Call of Youth," "Scarlet Kiss," "The Great Day," and "Kitty Tailleur." Her most recent successes were in "The Prince of Lovers" (as Lady Byron) and "Silent Evidence," in which two productions she proved her worth as an actress able to portray the values that the screen demands.

"THE YOUNG RAJAH."

Rodolph Valentino is the star in "The Young Rajah," which Famous Lasky will screen next Friday at the New Gallery, Regent Street. Valentino's part is that of a young Indian ruler, and some lavish settings and beautiful dresses are features of the production.

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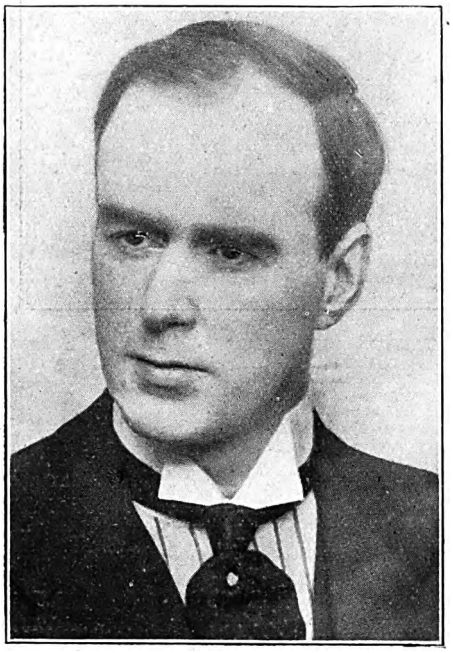
NEW SALES MANAGER FOR PHILLIPS



Mr. B. Moorwood-Megson.

AN important and interesting appointment has this week been announced by the Phillips Film Co., Ltd., Mr. H. J. Boam having called to headquarters Mr. B. Moorwood-Megson, one of the most popular figures of the Lancashire trade, and for many years in charge of the interests of the Manchester Branch, to succeed Mr. Percy Raphael in the capacity of sales manager.

In appointing Mr Megson to this important position, Mr. H. J. Boam is actuated not only by a desire to recognise long and successful service, but with the sure knowledge of Mr. Megson's specific ability to discharge all duties appertaining to such an appointment successfully. He is thoroughly experienced in handling large staffs of expert salesmen, and came into the film renting business nine years back with a big reputation as a sales organiser and business building consultant to several of the then leading English and American organisations, a reputation which has since been fully confirmed and justified in the spheres in which he has worked in the provinces in connection with the film industry.

Mr. Megson was at one time well-known as a lyric writer and journalist, and has had considerable platform experience, always proving himself a man of strong, forceful argument, with an abundance of tact and a keen sense of humour. He is, too, a fluent and impressive speaker.

Mr. Boam has every confidence that he has appointed a sales manager who can not only sell, but who can also impart his selling knowledge to others.

THE MENACE OF WORLD FILM CONTROL

To the Editor of the Film Renter and Moving Picture News.

SIR,—The warning uttered by Mr. Harry Rowson that tendencies are swiftly resulting in world film control by a few individuals in New York, indicates what has been feared for years past by those who have studied the economics of the film industry. The question has now reached a stage when it must be seriously faced by all those whose fortunes and livelihood are involved in the production and distribution of films. For, by a multiplication of causes, never before has the independent renter been faced with so menacing and critical a situation. Some large, bold, constructive move should no longer be delayed, unless exhibitors, with characteristic apathy, are content to walk into the clutches of the Americans, and suffer, possibly, the same fate as those film men who are struggling to preserve the freedom of this market.

Past experience justifies little faith that any considerable organised assistance will, *without effort*, be secured from the majority of exhibitors. Their lack of larger vision in relation to their own interests and their indifference are partly responsible for the fact that *the independent renter is now in what might well be the last throes of a battle for mere existence.*

From time to time many valuable proposals have been forthcoming. These should be revived and re-examined. It should be the duty of the British trade Press jointly to summon a conference of all sections of the trade, and invite outside social interests for an open, fearless examination of the whole problem. This conference should be so designed that the situation, as it exists, will be made clear to the Government. And the co-operation of the Press should especially be secured.

The issue is vital, both from national and international, economic and social aspects. Its implications are well understood by many, and could be further elaborated. Surely the stakes involved are large and important enough to deserve the attention of men like Sir Oswald Stoll.

It would seem hardly necessary to point out that the producing resources of Europe are sufficient to effect an equitable balance in world film supply. On all sides it is acknowledged that from England and the Continent are coming new and powerful notes in film stories, in technique, etc.; that they, in fact, are now contributing most towards the advancement of the film as an art-form, with a progressive and extending entertainment appeal.

It is certain that if some effective action were taken, not only would the world be freed from the menace described by Mr. Harry Rowson—but, curtailment of American production would mean an actual possibility for every worthy film to enter that market.—Yours, etc.,

Pro Bono Publico.

HANDICAPPING THE BRITISH PRODUCER.—*Continued from page 17.*

The cost of the delay to the Gaumont Company, owing to the fact that high-salaried artistes are engaged and the producers are unable to complete the picture, is roughly assessed at about £5,000, but beyond this, Gaumont's quite rightly look upon this gross interference with their rights as a most serious matter for the whole of the British film industry.

The question may be asked why this scene should not have been taken elsewhere, but as the Gaumont Company point out this is essentially a film of London, and to that end you cannot possibly put a provincial fire brigade in a film of London life. At a time when our Dominions are crying out for films containing the spirit of London, it is astounding to find Scotland Yard acting so arbitrarily, and we profoundly hope that the matter will be thoroughly thrashed out in the House of Commons.

Throughout the time that this picture has been delayed, Colonel Bromhead, chairman of the Gaumont Company, has at all times been only too anxious to meet the wishes of the Commissioner of Police, but that gentleman will not even accord him the courtesy of replying to letters or even granting an interview. The British National Film League and the Federation of British Industries have also unsuccessfully endeavoured to obtain some reply to their letters, but have only, up to the present moment, received more acknowledgments. The matter cannot be allowed to remain in its present state, and we hope to see it ventilated in the House.

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STOLLS present

THE HOUSE OF MYSTERY

A Special production of intense dramatic power.

TRADE SHOW

New Scala Theatre, Charlotte Street, W.1.

FRIDAY, JULY 20,

at 3 p.m.

STOLL

The Film Renter & Moving Picture News

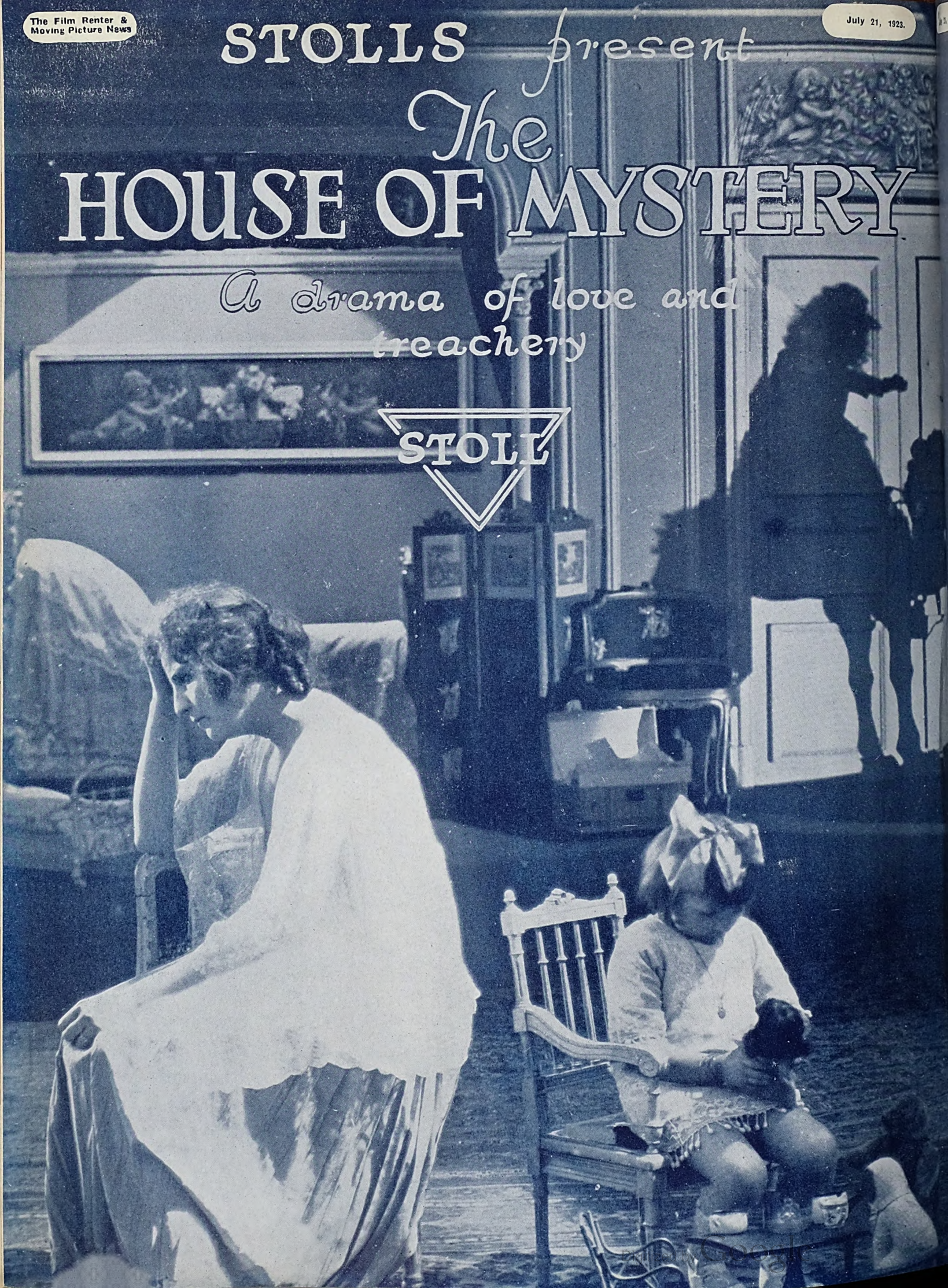
July 21, 1923.

STOLL present

The HOUSE OF MYSTERY

A drama of love and treachery

STOLL



STOLLS present THE MINE

The thrilling story of a flooded mine

STOLL

TRADE SHOW

New Scala Theatre, Charlotte St., W.1.

TUES., JULY 24, at 3 p.m.

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STOLLS present

THE MINE

A thrilling drama of heroism underground.

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Trade Movements in the Midlands.

Trade Golf Tournament—Birmingham Licensing Sessions—Pathe's Manager's Enterprise—A Business Tour—"The Indian Love Lyrics."

By our Birmingham Correspondent.

DESPITE the fact that record temperature for nearly a quarter of a century was registered in the Birmingham area last week, some compensation for the poor business done early on awaited exhibitors on Thursday and Saturday evenings, when violent thunderstorms broke over the city and district in time for the kinemas to reap the benefit. Still, last week was undoubtedly the worst Midland exhibitors have experienced this summer.

To Fight in November.

After all, the municipal by-election in the Spon Lane Ward of Smethwick on Wednesday last did not find Mr. E. Hewitson seeking a seat on the Town Council. At the eleventh hour a three-cornered contest seemed certain. Realising that his chances of success would probably be marred owing to the splitting of votes between him and Ex-Superintendent Campbell, the Independent candidate, Mr. Hewitson, who is proprietor of four kinemas in the Staffordshire Borough, withdrew, but definitely decided to seek municipal honours at next November elections.

Trade Golf Tournament.

The trade golf tournament on behalf of the Midland Benevolent Fund, due for decision at Halesowen on Wednesday last, attracted an entry of about twenty renters and exhibitors. It was an innovation that must be considered satisfactory, but Mr. A. W. Smith, hon. secretary of the fund, and the other enthusiasts whose idea it was, believe that next year's tournament will be of a much more representative character. The contest was an 18-hole medal round for three prizes provided by leading members of the trade.

Good News.

It is good news to hear that Mr. Mortimer Dent, the popular manager of Pearl Films, is making steady progress from the injuries received recently in a motor collision near Manchester. It will be a few weeks yet before he will be fit to resume business again, but his numerous friends will be glad to hear a favourable report of him. By the way, a minor accident befell Mr. J. W. Wilson, of Pathé Frères, while motoring a week or so ago, with the result that he has not yet fully recovered the use of his right arm, a ligament of which he tore.

Birmingham Licensing Sessions.

So far as the trade was concerned, the business done by the Birmingham Licensing Justices at this week's Transfer Sessions was chiefly of a formal character. The only application for a new licence was that for the Birmingham and Midland Institute, where, during the winter, a series of educational lectures form a feature of the program.

Pathé's Enterprise.

Other Midland renters would do well to emulate the special trade show arrangements made by Mr. J. W. Wilson, of Pathé Frères, in connection with the screening of his latest offering, "One Week of Love," featuring Elaine Hammerstein and Conway Tearle. Exhibitors received numbered and reserved tickets for seats in the balcony, where they were able to view the film freed from the interruptions and annoyances due to the presence of dead-heads. The experiment produced a batch of complimentary letters from those who attended, and within a week Mr. Wilson had the satisfaction of booking first runs in all the leading towns on his territory.

A Business Tour.

This week found Mr. J. J. Corper, of Famous-Lasky, engaged in a business tour of Nottingham and adjoining counties. It was undertaken with the idea of bringing home to exhibitors in that part of the Midlands his firm's special exploitation scheme for the 1923-24 program. This program includes such giant attractions as "Adam's Rib," "Manslaughter," "When Knighthood Was in Flower," "The Old Homestead," and "To Have and to Hold."

"The Indian Love Lyrics."

It was not surprising to find the Stoll trade show of "The Indian Love Lyrics" attracting not only a record number of exhibitors, but also leading members of the City Council and the musical life of Birmingham. Miss Lily Burns, the soloist, and Mr. J. Samuel, the musical director at New Street Picture House, were the recipients of many congratulations, while what is more satisfactory from Mr. Claude Solomon's point of view, he received a good batch of offers for dates from exhibitors present.

Renters' Briefs.

Mr. J. I. Norfolk (Midland Independent Renters) is negotiating for the purchase of a series of two-reel dramas featuring such well-known stars as Lilian Gish, Blanche Sweet, Jack Pickford, H. B. Walthall, and Lionel Barrymore.

Mr. D. M. Robertson, who has done exceptionally well with "The Madonna in Chains" is offering a series of one-reel interest films, which several Midland exhibitors have found to be strong attractions. They are of a scenic-industrial character, and possess a strong educational value.

In addition to "The Woman Who Obeyed" (Hilda Bayley and Stewart Rome) and "The Beloved Vagabond," Mr. H. Goodman (Hub Film Co.) will shortly be offering a trio of Dustin Farnum dramas.

WHO IS
RICHARD
TALMADGE?

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Trade in the Yorkshire Territory.

Hot Weather Ideas—Exhibitors and the Holiday Season—The Cricket Dispute—Other Matches—First National Trade Show Theatre.

From our Leeds Correspondent.

THE real hot weather came very suddenly last week, and, I am afraid, it found the majority of exhibitors in these parts quite unprepared. The result was the most distressing week's business the trade has ever known. There is only one string to play on this weather—keep your theatre cool and the air fresh. Most of the big new city houses, equipped with up-to-date ventilating and air-cooling systems, can readily manage this, and even the suburban twice-nightly man can, by taking thought, go a long way towards it. After all, most suburban halls, like churches, are closed all day, and should, consequently, be fairly cool. I looked in at two or three last week and was agreeably surprised to find the temperature quite cool by comparison with the sun-baked air without. This was commented upon right and left by patrons, and it struck me the exhibitor might justifiably have advertised his house as "the coolest house in town." A line in the advertisement columns in the local paper and a huge bunting stretched across the street, or a banner hung downward and weighted over the entrance, would make its own appeal.

A "Cool" Assertion.

"Billy" Greenfield, the general manager of the Scala Theatre, Leeds, did not miss the opportunity. In all his advertisements he set out in black type: "Come to the Scala and keep cool: 35,000 cubic feet of fresh, iced and washed air pumped into the building every minute, displacing nearly four million cubic feet per hour. A record in theatre cooling."

Some Other Ideas.

One Leeds exhibitor declares that when the heat returns he will have drop scenery of an icefield and cardboard cut-outs of icebergs in his entrance hall. The idea was expressed jokingly, but he might do worse than take himself seriously and exploit the idea. Another exhibitor said he had so few people in his hall one evening last week, and there were so many people outside either standing or sitting about, that he very nearly decided to take his orchestra out into the street and give an open-air band performance. He thinks he could have done as well by passing the hat round as he did by showing pictures to so thin a house. However, the grand piano was not easily transplanted, otherwise he swears that idea might have materialised.

The Holiday Season.

There are very visible evidences that the holiday season is in full swing now. Business was so bad in the welter of last week's hot weather that evidently members of the trade on both sides have decided they would be just as well away having a rest and change. Hence the many gaps in the ranks and absent faces on both sides of the business. There would have been many more at the kinema outing last Sunday (see article on another page) had not so many members of the trade been away on holiday.

That Cricket Squabble.

The Yorkshire Cinema Trade Cricket Club has duly replied to the disparaging remarks made in a note in a contemporary trade journal on the recent match with the Manchester Kinema Club, denying that the playing pitch was a cinder track and explaining that the arrival of the Manchester team an hour and twenty minutes late for the arranged lunch caused the dislocation of arrangements in other directions. The decisions of the best of umpires are sometimes—while being strictly and honestly impartial and unbiased—wrong and challengeable, and the Y.C.T.C.C. considers that in the Manchester match there was nothing "to write to the papers about." Indeed, the Leeds club considers that the remarks and reflections on the Leeds men should be withdrawn and something in the nature of an apology tendered before the Manchester men can reasonably expect the Leeds team to go to Manchester for a return match. Any sort of a squabble is to be regretted, and it is sincerely to be hoped that anything but the best sporting feeling in the match will be forgotten on both sides, that the return match be played with good humour and good sportsmanship, and may the best side win. Yorkshire, at bottom, wishes nothing worse than that, and expects nothing more or less. Here's to a very fine game next time!

Two Interesting Matches.

Yorkshire kinema trade cricketers have played two other interesting week-end matches. First, Mr. George Besford's team of the Y.C.T.C.C. played an interesting match with Councillor Tom Thornton's team of Bradford exhibitors. The Bradford men are rather "cocky" at having won, but what does it matter? It was a good game and there was an enjoyable sing-song at the Exchange in the evening. The other Y.C.T.C.C. match last Saturday was with Taylors Drug Store team, in connection with which the hand of an old friend and member of the kinema trade, Mr. S. B. Mason (who is connected with Taylors), was recognised in the very excellent hospitality provided after the match. What matter if the kinema trade got beaten again?

Rothwell Exhibitor and Football.

While on sport, the trade will be interested to know that Mr. Albert Denton, manager of the Picture House at Rothwell, and well-known as English League referee, has been elected a vice-president of the West Riding Football Association.

Arthur Metcalfe Joins Booth Grainge.

Mr. Arthur Metcalfe has joined Mr. Booth Grainge, of the Mercury Film Service, as outside representative, and is now busy with some very attractive subjects, including "Whom the Gods Would Destroy," which has been described in some quarters as another "Four Horsemen of the Apocalypse."

First National's Trade Show Theatre.

The private trade show theatre of Associated First National Pictures, Ltd., in Bardon Chambers, King Street, Leeds (the old Hotel de Ville premises), is now ready. A first show (of "The Woman's Side") was held there by Mr. R. F. Thornton, the Leeds manager, yesterday. The trade show theatre is splendidly equipped, as are, indeed, the whole offices—the finest film offices in the city. All First National shows are to be held there in future.

The Kinema Anglers.

Mr. Sim White, the hon. secretary of the Kinema Exchange Angling Club, wishes it known among members and friends that another off-match has been fixed for next Wednesday. Watch for further particulars of arrangements.

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BIG UNITY CAPTURE

ERNEST BRU SECURES EXCELLENT SERIES OF AMERICAN FILMS FEATURING RICHARD TALMADGE

MR. ERNEST BRU, the shrewd managing director of "Unity" films, returned from America on Saturday last following a visit of some two months—the greater part of which has been spent in viewing films in that country.

Chatting with a representative of the FILM RENTER, Mr. Bru said that he had never found conditions so good in America as they were at the present moment. There was undoubtedly a big boom in the motion picture industry, and the theatres, despite the intense heat, were all doing remarkably good business. There was plenty of money about, and probably this was due to the fact that everyone was working.

During the time he was in New York, Mr. Bru saw a large number of pictures and was fortunate in securing a brand of photoplays featuring the well-known actor Richard Talmadge This screen artiste closely resembles Douglas Fairbanks in his work, and is, in the opinion of many sound judges in the American film industry, equal in every repsect to Mr. Fairbanks in the excellence of his acting.

Richard Talmadge has only during the past year or so come to the fore in American films, although he has been on the screen some little time, and according to Mr. Bru is very successful.

The series of pictures that Mr. Bru has secured featuring this popular artiste are of five and six reels in length and abound with sensations. Mr. Bru saw all the productions that were ready, and each picture is entirely different from the other. It is his intention to institute a vast publicity campaign in connection with these pictures, and a bill-posting campaign will be carried out throughout the entire length and breadth of the country. Trailers for each of these films will be given free to exhibitors, and other methods of unique publicity will be a feature of these photoplays.

We understand that the first trade show of the new Richard Talmadge pictures will be given round about August 20, and afterwards trade shows will be held at the rate of one a fortnight.

"Unity" films have other ambitious plans in view, and it would pay exhibitors to keep their eye on this go-ahead concern in the near future.

YORKSHIRE TRADE'S OUTING

DAY'S MOTOR EXCURSION THROUGH NIDDERDALE FROM OUR LEEDS CORRESPONDENT

NIDDERDALE these July days is lovely, and the Yorkshire kinema trade party of over fifty, who last Sunday took a day's outing up there, thoroughly enjoyed themselves. The weather was fine, the company good, and everything was well organised and worked out with clock-like precision—thanks to the genius for this sort of thing of Mr. H. A. Whincup, who every time says he will leave the arranging of these excursions to the other fellow, but just as surely sets about it and does it himself—thoroughly!

It was more of a "dry" than a "wet"—yet not by any means Pussyfoot—party, but everybody seemed satisfied, and the many delights of a day in the fresh air, the wonderful panoramic views around Pateley and the good humour of the party compensated for the loss of less desirable things.

A very comfortable "chara" and half-a-dozen cars left the top of the Kinema Exchange Arcade at 10 o'clock in the morning, and, proceeding by way of Harrogate, were joined by two or three other cars before Pateley Bridge was reached before noon. What Shakespeare (or is it our friend Walter Foster?) calls "a stoop of liquor," alias "nut brown ale," at Ramsgill, was a very welcome appetiser, along with the half-hour run along the side of the reservoir to lunch at one o'clock at the Crown Hotel at Lofthouse.

A good lunch, a walk up to the lovely, leafy and fern-fronded How Stean woods and falls, with its clear trout stream and water-carved smooth rocks, not to mention the eerie cavern, which was explored with lighted candles, was all very delightful. A photo or film of the party in single file, each with lighted candle, would have been very interesting.

Mr. Harry Rodgers (Astra Films), speaking in the marquee where tea was served at Brimham, voiced the hearty thanks of the company to the organiser of the outing, Mr. Whincup, and he was cordially supported by Mr. W. W. Jay (Fox Films), Mr. George Besford (Wardour Films), and Mr. Alfred Higgins.

Mr. Whincup, in response, said it was always a pleasure to arrange a trade outing, and he would be happy to do it again any time. To see a party enjoying themselves was, he considered, ample compensation and reward for his efforts.

An hour's ride from Brimham to Knaresborough in the cool of the evening landed the party before 8 o'clock at Knaresborough, which, after a stroll round the Castle grounds and town, was left on the last lap of the journey at 9 o'clock, and dear, old, dirty Leeds was reached shortly after 10 o'clock.

WANDA WANDERS AWAY

CAPTAIN CALVERT, having finished producing "Lights o' London" for the Gaumont Co., Ltd., last week, Wanda Hawley sailed on Saturday for America and her home in Hollywood. It was hoped that she would have been able to stay to play in another film for the Gaumont Co., but pressing business in connection with the formation of her own producing company made her immediate return necessary. Miss Hawley has been studying three stories whilst in this country, and production will be commenced on the first as soon as Miss Hawley gets back.

Miss Hawley's going was as swift as her coming. When she arrived here at the beginning of the year she had just two days in which to buy dresses and get ready for Egypt to play in "Fires of Fate." Last week she finished working in "Lights o' London on Thursday, packed on Friday, and sailed on the s.s. Baltic on Saturday. To borrow from Miss Hawley's own language, "These American film stars are sure fast workers."

A TRADE GAZETTEER

MR. JEAN PASCAL, editor of the "Annuaire du Cinema" (which has hitherto been published under the name of Almanach du Cinema"), is now preparing the edition for 1924.

The section devoted to the U.K., which will be compiled under the sole direction of Maurice Rosett, will be especially amplified, and will contain all the addresses of the principal trade papers, producers, artistes, renters, studios, etc., etc., of the U.K.

This book, which every kinema firm ought to possess, will, of course, contain, as in the previous editions, all the addresses of kinema personalities and firms of the world, together with special articles concerning the film activities of the different countries, written by the special correspondents of the "Annuaire du Cinema" in the various parts of the world. All communications should be addressed to "Annuaire du Cinema," 3, Rue Rossini, Paris, IX.

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PARS FROM PLYMOUTH

BY OUR OWN CORRESPONDENT

DECIDING that a technical assault had been committed, the Plymouth Magistrates, on July 13, fined Reuben S. Eady 10s. Mr. Eady is manager of the New Palladium, and he was summoned by Sydney Baker, local agent for the Liverpool Friendly Approved Society, for assault. There was a cross-summons. Baker entered Mr. Eady's private office in the New Palladium (which is Plymouth's largest super-kinema), and questioned him concerning the insurance card of one of the employees, which he alleged was not properly stamped. Mr. Eady retorted that as the employee had been in his service only four weeks and there were four stamps on the card, it was sufficiently stamped. Baker then began to ask questions about the advertising sub-agent, and he asserted that Mr. Eady caught him by the arm and rushed him out. Mr. Eady's version was that he simply caught him by the arm and escorted him to the bottom of the steps, telling him to go. When near the top of the steps leading into the street, Baker turned round to speak and fell. Offensive language was denied by both sides, but Baker admitted calling Mr. Eady a name implying that he had been drinking, whereas the latter had been a teetotaler all his life.

C. Halderson Rundle, secretary of the Devon and Cornwall Branch of the C.E.A., has not been long out of harness. Within ten days of the closing of the Elite, which he had run so successfully for many years until it struck a bad patch in the last six months through the opening of a super-kinema almost next door, he had taken up the management of the Cinedrome in Ebrington Street. This house is now owned by Thomas Hoyle, formerly well-known in the music-hall world as the successful proprietor of the Palace, Plymouth, and W. J. Corse, head of a large electrician's business, and until recently owner of the Morice Town Picture House, Plymouth. This house has now been sold by Mr. Corse to Bert Hoyle, son of Tom Hoyle. This makes another change in the series that has taken place in Plymouth recently. Plymouth exhibitors are looking to Charlie Rundle with confidence, that with the solid backing of Mr. Hoyle and Mr. Corse he will make the Cinedrome go.

BEATING THE HEAT

RELYING on the fact that First National pictures are now well-known to his patrons, Exhibitor Rawlings, of Tooting Pavilion, arranged last week a program consisting of "The Voice from the Minaret," with Norma Talmadge, and "Hurricane's Gal," with Dorothy Phillips, for the first three days, whilst for the latter half of the week he played Maurice Tourneur's "Lorna Doone" and "The Half Breed," with Wheeler Oakman, as his other feature. Despite broiling weather, these pictures did wonderfully well. His advertising, which was extensive, included special 16-sheet boards, and over forty thousand throwaways were distributed.

At the front of the house a big First National banner and trade marks added to the excellent display already arranged. In order to give further fillip to business, he arranged a First National star identification contest. Displayed on a board outside the theatre were a number of masked photographs, the audiences being provided with forms on which they were requested to identify the various stars. Prizes of free admittance and star photographs were given to the successful contestants, and the whole contest proved an exceptionally big winner from the box-office point of view.

Those who are apt to belittle or neglect exploitation might do well to consider the success Mr. Rawlings achieved through this week's campaign.

A NEW YORK CONGRESS GROUP.

Clayton Hamilton, Nita Naldi, George Middleton and W. B. Maxwell, photographed while attending the recent Motion Picture Congress in New York.

BARROW-IN-FURNESS NOTES

BY OUR OWN CORRESPONDENT

THE Watch Committee here took exception to the showing at the Hippodrome Palace of the film, "Married Love," under that title, so it had to be run under the alternative title of "Maisie's Marriage."

* * * *

The Salthouse Pavilion, Barrow, which has been closed for some months, was put up for public auction last week, but was withdrawn at £6,500. The company is now being wound up, and the statement of affairs shows that the estimated deficiency of assets to meet liabilities, subject to cost of liquidation, is close on £5,000. The first meeting of creditors was held at Barrow on Saturday, July 14.

* * * *

Despite the recent rioting, the places of amusement at Whitehaven carried on "business as usual," and the attendances were wonderfully good under the circumstances.

* * * *

Business at Barrow continues to be dull owing to the large amount of unemployment and the heat wave. There is much disappointment that the boilermakers' dispute is not yet settled. With labour troubles out of the way there is every prospect of better times ahead, for there is much more work in hand at the shipyard and naval construction works than there has been for a few years past.

* * * *

A director of a local picture theatre thinks the different places of amusement would do better if they closed down for two months in the summer. It would certainly save the manager a lot of worry and give him and the staff a rest. Besides, he believes that the public would appreciate the pictures all the more if there was a close period.

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"TEMPTATION"

A title that will pull them right in to see

Eva Novak and Bryant Washburn

in one of the best motion pictures ever produced.

Tremendous reception at last Friday's Trade Show—

Read this first report to hand:

"**This is a brilliant picture,** social gaieties are staged with lavish splendour, the photography is superb, the story is reasonable —and wholesome. I have no hesitation in recommending this feature everywhere.

It is a showman's picture made by showmen."

—A. Bowler Reed in ALL FILMS REVIEW

Western Import Co., Ltd.

86 - 88 Wardour Street, W. 1.

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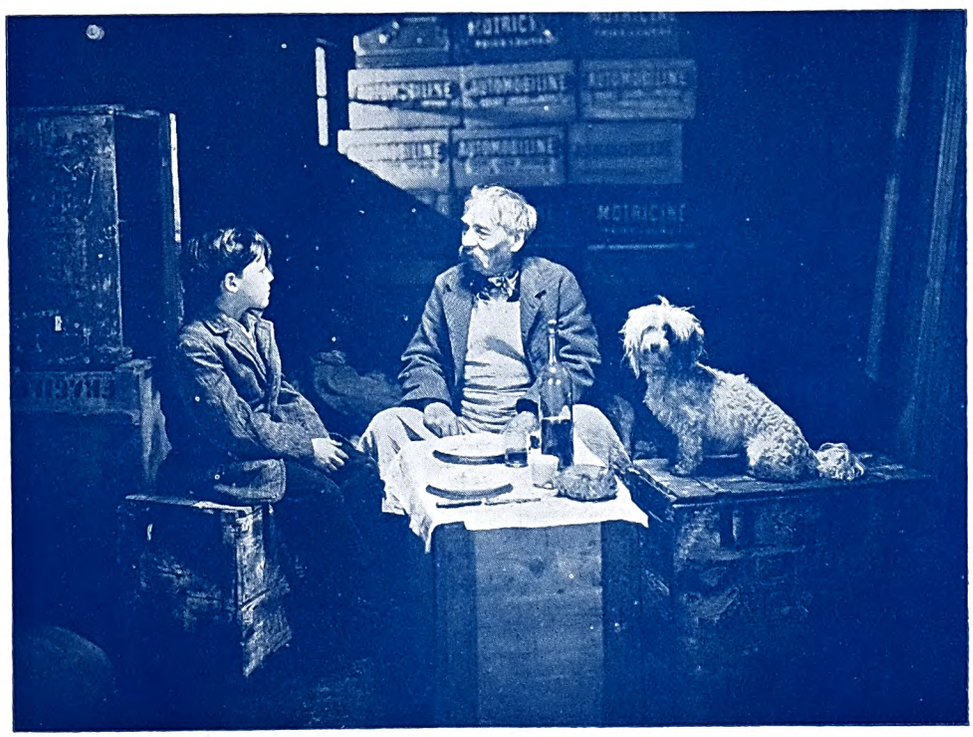
OLE BILL

A "DIFFERENT" FILM WITH A

ANATOLE FRANCE, the master of character portrayal, has written a story of delicious satire and quaint whimsical humour which has been marvellously interpreted on the screen by Maurice de Feraudy. The Cockney titles by Pett Ridge lends the final touch that makes the humour of "Ole Bill of Paris" absolutely irresistible.



Controlled throughout the

GRANGER'S EXC

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OF PARIS

AN IRRESISTIBLE APPEAL.

Featuring

MAURICE DE FERAUDY

(of the Comedie Français)

Produced by

JACQUES FEYDER

(Producer of "Atlantide")

From the famous novel "Crainquebille"

by

ANATOLE FRANCE

Titled by

W. PETT RIDGE

LES FILMS LE GRAND PRODUCTION

■

TRADE SHOWS TO BE ANNOUNCED SHORTLY

United Kingdom by:

LUSIVES, LTD.

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Tom E. Davies'
Announcement to the Trade:

Following "Temptation" — last Friday's London Pavilion success, the next four of

Western Import Company's Great New Programme

will be

"Jacqueline"
"Lost in a Big City"
"Man and Wife"
AND
"The Broken Violin"

The first of the Arrow Film Corporation's Wonderful New output of

Money-Makers for Showmen

Trade Show Announcements Shortly.

Western Import Co. Ltd.
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Can the Schools Provide a Market for Educational Films?

Opinions of Sir Sidney Low.

Apropos of the Imperial Education Conference (the proceedings of which were fully reported in last week's FILM RENTER*), Sir Sidney Low, the well-known publicist, contributed an interesting article to the "Daily Mail" on the subject of the kinema in the schools. We have pleasure in printing the following extracts from it.*—ED., FILM RENTER.

THERE has been a good deal of talk about the kinema in education during the past week. The Imperial Education Conference devoted a special session to the subject. The delegates seemed to have been convinced that the motion-picture should be used widely and systematically for instructional purposes. It need not be restricted, for this object, to the schools; for it can convey impressive lessons to adults on such topics, for example, as the history, geography, ethnology, and economics of the British Commonwealth of Nations.

And so say all of us. Unhappily eloquent talk about the kinema, or even about the Empire, does not carry us very far. There are practical difficulties to be faced and tackled.

The first, and worst, of these is that the informative film is not, from the producing point of view, good business. As an article of commerce it does not pay its way. The picture-houses do not ask for it, and the manufacturers therefore, are naturally not eager to supply it.

I do not believe that the people who deal in motion-pictures are more sordid than the rest of us. It may be true that, at the outset, the industry was largely in the hands of tradesmen and financiers, who had unexpectedly tumbled upon a gold-mine, and were out to exploit it by unscrupulous sensationalism and shoddy sentiment.

From that element the kinema trade, in Great Britain at any rate, has been to a great extent liberated. At the head of some of the English producing firms are educated men, with broad ideas and liberal views. They would be quite willing to make educational, historical, and scientific pictures. But they are not in business "for their health." They must earn dividends; and they cannot afford to produce instructional films at a loss.

Some of them have done so. I have heard of companies which have had to write off thousands of pounds sunk over informative or propagandist pictures for which there is no profitable market. Can the schools and colleges and lecture-halls provide such a market?

Film Library—And the Funds!

That question is to be "explored" by a central committee which the Imperial Education Conference has decided to appoint, under the capable chairmanship of Lord Gorell. It is to consider the whole subject "in concert with the leaders of the kinema industry" and report to the next conference. So far so good; though really the matter ought to be passing beyond the "Report stage" by this time.

If the proper conditions were fulfilled I can imagine three or four of the leading producing companies combining to organise a film library or great collection of suitable pictures, some new, some old, for use in the class-rooms and on the lecture platform. School managers, headmasters, and secretaries of clubs or associations could pay an annual subscription to this library, as one subscribes to Smith's or Mudie's, and take out films weekly or daily as required. The library would have in stock hundreds or thousands of reels of its own, and its managers would know where other films of suitable character were to be had, and would arrange with their proprietors to supply these when asked for. The experiment has already been tried on a small scale by the Kinema Committee of the Selborne Society, and has met with sufficient success to justify its extension.

The library might lease projectors to subscribers on moderate terms, or sell them on the hire-payment system. Many would no doubt prefer to buy outright one of the cheap portable machines now on sale. The time may come when the school-room projector will be as familiar as the school-room globe.

For such a scheme to succeed there must be a considerable number of subscribers prepared to contribute a fairly substantial sum annually. Can the schools and other educational establishments raise the requisite fund—a fund large enough to justify serious capital expenditure by the companies? That is the crux of the whole problem.

A Tip For the Trade.

Where is the money to come from? Not, we can be sure, from the Treasury. No Minister would venture to include in his estimate a vote to supply school-children with free "movies." Nor will the local authorities care to saddle the expense on the ratepayers if they can meet it by economising in other ways. This they might perhaps do. The kinema can speak to a class too numerous for any teacher to instruct verbally. If its installation could lead to some reduction in the well-paid staff of the more important urban centres it would pay for itself. The smaller schools might share their subscriptions to the library. If half-a-dozen joined hands each might have the use of such films as it required one day a week. The wealthier public and private schools could afford to subscribe without unduly straining their resources.

Once upon a time—it was not so very long ago—a young British civilian and his younger wife were the only Europeans amid many thousands of natives in a remote corner of India. Famine menaced the land, and the English boy and girl fought the famine; plague came, and they strove against the pestilence. The officer himself was stricken down. His wife nursed him, took over the administration of the district, supervised famine and sick relief and kept things going till help came from the distant Provincial Government.

I have told the story—it happens to be a true story—in the Press and in a book; in that form such things are tolerated. But suppose a brilliant writer, a Kipling or a Conrad, were to make this tale the theme of a fine film scenario, and offer it to the kinema firms? Would he get "The Memsahib," or whatever he might call the piece, accepted and produced? He would not. The dealers would refuse to touch it. They would say there was "no money in it," because that is not What the Public Wants!

I wonder if they are right? They must, of course, give the public what it wants if they are to live. But there are more publics than one. Last week St. Paul's Cathedral and Westminster Abbey, and a score of other places of worship, were crowded to overflowing by people who came to hear the music of a long-forgotten Elizabethan composer. As there is a public for Charlie Chaplin and Douglas Fairbanks, there is also a public, not inconsiderable, for Master William Byrd. That is a point of which the kinema magnates might take note.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Watch Committee and the Censorship—Some City Programs for the "Dog Days"—Trade Changes and Migrations—Fox's Big Budget—"St. Elmo"

By "THE FILM RENTER" REPRESENTATIVE

QUITE possibly the Home Office thought, when it made the suggestion that Manchester should fall into line with London in regard to film censorship, that the Watch Committee here would be only too willing to oblige. But such has not been the case. As reported in our issue last week, the Manchester authorities have turned down the proposal rather ignominiously, and are determined to stick to their own methods for censoring films.

The Call for a State Censor.

The Watch Committee's attitude on this question has been much debated by the trade this week, and has also received a considerable amount of space in the Manchester morning and evening Press. Both the "Guardian" and the "Chronicle" profess to be giving the views of the trade, but a study of these organs could only lead to the conclusion that the film world of Manchester is very much divided on this seemingly contentious topic. But, in fact, it is not so. There is general agreement here, both in exhibiting and renting circles, that although the Manchester system of film censorship may be as good as that supported by the L.C.C. (and there has been very little friction between the Watch Committee and the trade), neither system is completely satisfactory, and each leaves exhibitors at the mercy of local authorities outside these two areas. Whatever the trade in London may think, there is a decided tendency here to revive the argument for a truly national censorship, obligatory on all alike, and with legal machinery behind it to enforce its rulings if necessary.

Authorities at Sixes and Sevens.

As regards the British Board of Film Censors, the certificate of that body prefaced to a picture is no more considered by the Manchester Watch Committee than the name of the photographer or "art titles" man—though, of course, as the line which divides the decent from the indecent in films is so plainly marked, the authorities in this city have nearly always agreed with Mr. O'Connor and his Board. Some recent cases in which they have not agreed will be recalled by everybody. The point is that the Watch Committee claims (and exercises) the freedom to deal with film productions submitted to them, irrespective of any blessing or ban that may have been bestowed on them elsewhere. Taking one case with another, it may be said with truth that the Manchester censors are as catholic in their tastes and as tolerant in their judgments as those appointed by the trade itself. But there is always the chance of a set-back for renters who are trade-showing subjects here on the strength of a certificate granted in Wardour Street, and a similar chance of a Lancashire exhibitor being held up by his local police for showing a film which has been passed in Manchester. The demand is making itself heard more and more that everybody all over the kingdom should be treated in the same way. Then exhibitors (whether members of the C.E.A. or not) would know where they stood.

Wanted: Uniform Treatment.

As a prominent showman in Salford expressed it to the writer during the week, "There ought to be one central censorship organisation for the whole of the country. Films should be regarded like food—if they are fit, or unfit, for consumption in one place, then the same ought to apply everywhere else. What is passed for London audiences should automatically be considered as permissible all over the country." Until the L.C.C. made it a condition on all kinema licences that no films must be shown which did not bear the Film Board's certificate, the various local Watch Committees were generally in a stronger position for affecting licences through censorship than the London authorities. That of Manchester has been regarded as the provincial exemplar in this matter—but even its recommendations are not invariably countersigned in the outlying towns. Its refusal to bow to the Home Office proposal has received a strong measure of support in the Manchester trade, while, at the same time, this recalcitrant attitude has succeeded in throwing into greater relief the demand for some fixed authority enabled to settle the question of film censorship for the entire country.

A Curious Underestimate.

In the course of a long article on the subject, the "Manchester Guardian" made a discovery, the effect of which is to underestimate considerably the work of the Watch Committee and its officers. "Manchester," it writes, "is a big centre for trade demonstrations. Four or five a week take place in the city." We do not know to *which* week this refers, as for two weeks during the last twelve as many as 17 shows were held, the average for the three months being 13.

Some Hot Weather Programs.

The Piccadilly Picture Theatre management believes in offering as much variety as possible during the hot summer months. This week it has been showing a program containing as many as eight separate items. These included a five-act drama, a Buster Keaton comedy, a "Graphic" and a "Topical," a film of local sports, an "Interest" picture, "Eve's Review," and a short farce—nothing "craggy to break the mind on," but the whole adapted to the average kinema-goer's endurance in the "dogdays." As the Piccadilly opens to the public at 12-40, early comers are generally able to see the tail-end of the trade show with which the theatre more often than not starts its day. Bookings in the next few weeks

(*Continued on page 37*)

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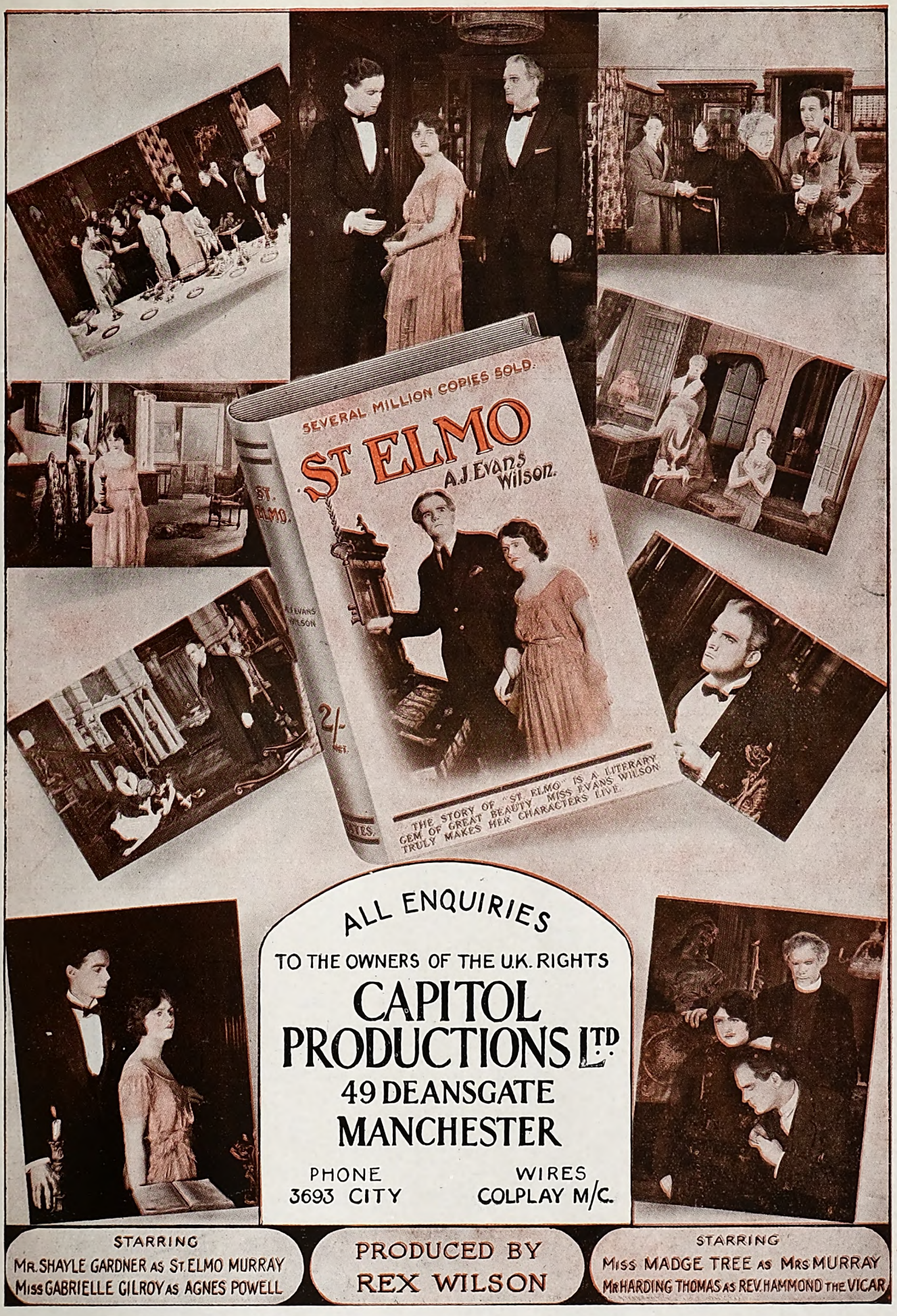

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"**Morning Post.**
"Striking mass effects . . notably produced."

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"**Daily News.**"
"Production and acting excellent."

"**Evening Standard.**"
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"A film which should be of exceptional interest. 'Catherine the Great' will rank among the great historical films of recent years."

'Film Renter."
"'Catherine the Great' elaborately set, historically correct, finely acted, and exceedingly well produced. A big box-office attraction. This picture properly exploited will prove a terrific attraction."

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ROUND THE MANCHESTER TRADE—*Continued.*

at the Piccadilly comprise the Cherry Kearton picture, " Wild Life Across the World " (accompanied by the intrepid explorer himself), " This Freedom," " Quincy Adams Sawyer," " The Flirt," " Peg O' My Heart," and " The Blue Lagoon."

" Shieks " and " Shrieks."

In Peter Street the Royal has been giving another run (at the special request of patrons) to " The Four Horsemen of the Apocalypse," while the Winter Gardens and the Gaiety have bid for patronage with, respectively, a popular Eastern melodrama and a burlesque of the same—" The Shiek of Araby " being on one side of the road and Ben Turpin in " The Shriek of Araby " on the other. By the way, has anybody yet produced a burlesque of the " Four Horsemen "? This is surely due—or is the subject *too* serious? With such a title as, say, " The Poor Hoarse Man and the Eucalyptus," a laughable film-*bouffe* might be contrived, and result in both amusement aad profit. We offer the suggestion (and title) free, gratis, and for nothing to anybody who can see anything in it.

Goldwyn's New Manchester Manager.

Mr. Oswald Cohen, who is now looking after the Goldwyn interests here, in succession to Mr. Pickering, who has joined the Phillips Film Co., is a son of Mr. Montagu Cohen, a former representative of F.B.O. in this city. Mr. Cohen, jun., has come on from the Goldwyn office in Sheffield, having previously been stationed in Nottingham for the same company. The Lancashire area is fresh ground to him, but he is making friends rapidly. He has a thorough knowledge of the Goldwyn output and exploitation methods, and is a convincing exponent of the quality of the films he is handling. Mr. Cohen held his first Manchester trade show on Thursday of this week, when " Lost and Found," a romance of the South Seas (filmed in the island of Tahiti) was screened at the Theatre Royal.

Another Migration.

As announced last week, Mr. Grattan Milloy, who for many years has occupied premises in the Deansgate Arcade, has now moved to 12, Cannon Street. His opposite neighbour in the Arcade, Mr. E. B. Hyde, of Moss Empires, is also about to migrate, taking over the offices at 15, Ducie Street, lately vacated by First National.

Milloy's New Supers.

Among a new batch of super-productions recently acquired for this territory by Mr. Milloy, and to be shortly trade shown, may be mentioned the following: " The Empty Cradle," featuring Mary Alden, Harry T. Morey and Baby Helen Rowland; " Women Men Marry," starring E. K. Lincoln; " The Parted Curtain " (Mary Alden), and a D. W. Griffith film entitled, " The Fatal Marriage," containing big parts for Lilian Gish and the late Wallace Reid. Mr. Milloy will control these features in Lancashire, Cheshire, North Wales and Ireland.

" St. Elmo."

The film version of " St. Elmo," from the novel by Augusta J. Evans Wilson, which was recently produced by Rex Wilson and stars Shayle Gardner, will be trade shown by Capitol Productions at the Deansgate Picture House, Manchester, next Tuesday morning at 11 a.m., and at the Scala Picture House, Liverpool, on Tuesday, July 31, at 11 a.m. In connection with the release of this feature a special edition of the book is being issued by Messrs. Robert Hayes, Ltd., of London, and will be sold to the public at 2s. 6d. net. It is the intention to place the issue of this new edition on the market in conjunction with the release of the film in the various cities and towns throughout the country. This should considerably help the bookings and increase the attendances at the picture houses where " St. Elmo " will be shown.

A New Office and a Big Program:

At the moment Mr. R. S. Dawes, of Fox Films, is endeavouring to cope with business and negotiate deals on the telephone amid the constant tapping of hammers, sawing of wood and the to and fro of builders and decorators. But by the end of next week he hopes to have the new Fox premises in King Street West in proper trim for both himself and his clients. Then it will be full steam ahead for the gigantic new Fox program, which, in the next twelve months, will include 25 special productions, 40 star series, and a fresh batch of Sunshine Comedies—the last of which, at any rate, are sure to be welcomed by exhibitors. Mr. Dawes tells me that among the more recently trade-shown subjects, "A Friendly Husband " and " The Village Blacksmith " have taken the town at once and are being well booked.

Negative and Positive.

" We are able to deny on excellent authority that there is no foundation for the outcry about the Tivoli, London, having been acquired by American interests represented by Blumenthal." Thus a local kinema journal in its last week's news. But as a double negative makes an affirmative, we may take it that the " outcry " is really founded on fact, as suggested in our leading columns on June 30.

Reg. Askew Rejoins Granger's.

Mr. Reginald Askew, who represented Granger's for five years in Liverpool, has now come to Manchester to take charge of the branch in this city. Mr. Askew is one of the best-known figures in the Lancashire film trade, and will be glad to see both old and new exhibitor friends at the Granger office, 1, Cathedral Gates.

A Good Brand.

Paramount films, like Cadbury's cocoa and Pears' soap, are a staple brand of goods always in steady demand, and the Famous-Lasky office here report " business as good as can be expected." What is almost certain to rank as a good, popular proposition was shown on Tuesday in "Back Home and Broke ", and to be released on September 3 is " When Knighthood was in Flower," an historical comedy which had a run at the London Scala.

Tennis at Northenden.

The Sunday Tennis Tournaments at Northenden are proving a great success inasmuch as every player—good, bad or indifferent—has an equal chance through handicapping. The finalists last Sunday were: Mr. Charles (European), partnered by Mr. Buhicrosan (F.B.O.), against Mr. Wainwright (European) and Mr. Swanwick (Adelphi, Moston), who, by the way, is quite a beginner. The former couple were the winners. There were 24 entries in all, and quite a number of trade visitors turned up. Altogether another enjoyable day was spent, further promoting good fellowship in the trade.

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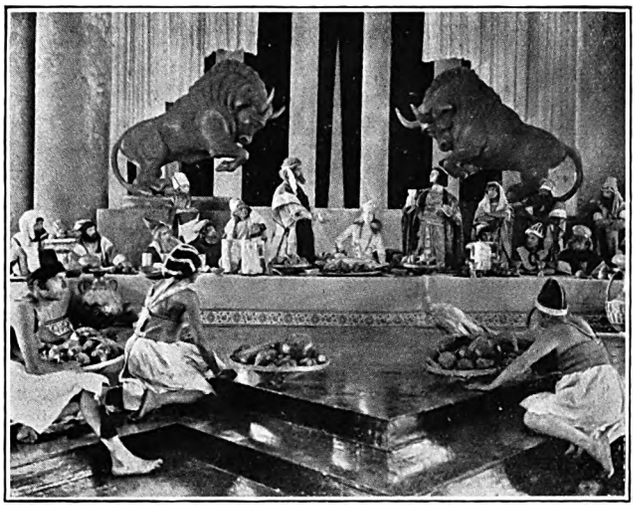

SCENE FROM "SAMSON AND DELILAH."

Samson and Delilah.

An immense production with a suprisingly novel story. Magnificent acting and tremendous scenes, a feature in a film which is a great pay-box proposition.

RELEASED BY STOLLS.

Length, Seven Reels.

Release Date, October 29.

IN the screening of "Samson and Delilah" to the trade this week, Stoll's have certainly given us one of the most surprisingly dramatic novelties ever seen in a kinema theatre. Not only is this a tremendous picture in every sense of the word, both from a production point of view and for acting and settings, but the welding of two stories—one ancient and the other modern—into a big photoplay, shows the sheer genius of the scenario writer.

It is safe to say that the majority of the audience present at the Scala Theatre on Tuesday expected to see nothing more than the ancient story of "Samson and Delilah" filmed with great crowd scenes, and all the pomp and circumstance that is given to this kind of production by Austrian and German producers. Instead of which we had presented to us an entirely different kind of photoplay containing all the elements of the ancient story with big scenes, and at the same time welded into it by way of contrast a story dealing with a Delilah of modern times, the whole effect being extraordinarily fine.

SCENE FROM "THE LITTLE CHURCH AROUND THE CORNER."

Review of Ne

All About This

The story of "Samson and Delilah" in brief shows us a young and beautiful prima donna asking a Jewish Counsellor to tell her the story of "Samson and Delilah." This he does, and the ancient and well-known story is depicted in scenes of wonderful beauty on the screen. But at the point where he is about to explain to her how Samson loses his strength, the actress interrupts and informs him that every modern woman knows how that came about. The scene is then switched to the modern period and shows a young actress pursued by a Russian Prince who is madly in love with her and wishes her to marry him. At the gala performance in his honour she refuses to sing with a young tenor who is cast for the part of Samson in the opera. The prince is shot at by an anarchist whose bullet goes wide, and later that evening the prince kidnaps the girl on his yacht, which immediately gets underway, and he informs her that she must marry him.

A mysterious stranger boards the yacht and confesses that he has concealed on the vessel a time bomb, which is due to go off in two hours. He is entreated to disclose the whereabouts of the bomb, and the actress, remembering her rôle of Delilah, undertakes to get the secret from him. The film again switches off to the old story of "Samson and Delilah," showing how Delilah robbed Samson of his secret, and then again proceeds to the scene on board the yacht where the actress, forgetting that Samson's hair grows again and he regains his strength, is unsuccessful in gleaning from the stranger where the bomb is placed. Ultimately, he discloses its whereabouts, when it is found to contain nothing more disturbing than a wig. He confesses that he merely tried to frighten Delilah because she had piqued his vanity.

This is a very brief outline of a story that is intensely thrilling and exciting throughout.

The sheer beauty of some of the scenes in this picture are almost indescribable, and the whole production abounds with very big moments. One scene in particular, where Samson destroys the temple by sheer physical strength, is wonderfully well done. Nothing has been omitted, and with its great crowd scenes and lavish settings, "Samson and Delilah" alone makes a very imposing photoplay.

One of the principal features of this picture is the extraordinarily fine acting of the principals. Maria Corda as Delilah gives a fascinating performance that is one of the finest the screen has seen. Portraying a difficult rôle, this talented actress is Delilah to the life, both in the ancient and modern episodes, and her performance is an exceedingly fine one. Samson, portrayed by Alfredo Galaor, is exceptionally well cast—his performance being exceedingly dignified and always convincing. The other principals in this picture are all capable and all give exceedingly good work. The whole effect of the acting and production is responsible for a remarkable photoplay, which undoubtedly will appeal to every class of picture-goer.

"Samson and Delilah" is a great picture and a terrific showman's attraction. Well exploited, it should be one of the big successes of the year. **E.W.F.**

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w Productions.

Week's Pictures.

April Showers.

Good average program picture with boxing scenes and appealing love interest.

RELEASED BY WALTURDAW.

Length, 6,300 *feet.*

Release Date, *December* 3, 1923.

THE producer of this picture has set out to introduce into "April Showers" just those features which meet with the kinema-goers' approval, and their presentation in the picture will make for its success when it reaches the kinema public in this country. That the cabaret scene makes a very great appeal to patrons is evidenced by the frequency with which it is met in the majority of American pictures, while the popularity of boxing has resulted in a large number of films having the fistic art as their chief feature. This film has both these attractions added to yet another popular item—at all events in America—a police story. Thus the picture possesses the ingredients which have made for popularity in the past, and which may be expected to repeat the appeal in the present film. The principal story is of good average strength and holds interest quite well to the end.

Danny O'Rourke, the son of a New York policeman who gained great honour in the force, is studying for the police. He is in love with Margaret Muldoon, the daughter of the Police Captain of the Third New York District. The only obstacle in his way of getting in the police force is his passion for boxing, and one fine day, in a local boxing club, he meets a manager who wants him to take up boxing professionally. Danny says No! He wants to be a policeman, and there, for the time being, the matter ends.

In the meantime a young society woman has come into Danny's locality, her object being to "brighten the lives of the poor." She opens a club in the district, and falls in love with Danny. Danny's fiancée is furious and cuts him dead until the day of his final examination for the police force, when she melts a little and promises to wait for Danny to congratulate him on getting his police badge. Contrary to all expectations, he fails, and as a further disappointment, he finds on arriving home that his sister is faced with imprisonment on charges of shop lifting, unless she can produce 1,000 dollars at once. Danny doesn't know what to do, until he suddenly remembers the offer of the boxing manager. He decides to become a professional boxer and retrieve his sister's honour.

Finally he reaches the top of the tree and is billed to meet the middle-weight champion of the world at Madison Square Garden. The fight is terrific and Danny gets knocked out, but he has made enough money to vindicate his sister. His best girl, Margaret Muldoon, comes back to him, the Police Commissioner decides at the last moment to take him into the police force, and the picture ends with happiness.

To Kennth Harlan is entrusted the part of Danny O'Rourke, and he makes of the character just the clean, youthful fellow that appeals upon the screen. Colleen Moore is the fiancée, whose Irish blood makes the storms that are continually passing. She gives a convincing picture of the character.

"April Showers" is a good average picture suitable for any hall, and its elaborate dance scenes and boxing lengths will win for it the applause of patrons, interpreting as they do a quite acceptable story.

SCENE FROM "APRIL SHOWERS."

The Little Church Around the Corner.

A showman's proposition and an artistic triumph.

RELEASED BY F.B.O.

Length, *Six Reels.*

Release Date, *January* 14, 1923.

IT would have been easy for the producer of this picture to have spoiled it in production, for a film with a religious atmosphere lends itself so completely to mushy treatment, and many a picture has gone upon the rocks because of the inability of the director to keep the sentiment strong and free from sloppiness. To the credit of William A. Seiter it must be acknowledged that he has made of this story a picture which any exhibitor will do well with, and in some districts, especially in the mining districts of Wales, its success should be phenomenal. It has the advantage of a cast in which some well-known names figure—Hobart Bosworth, Kenneth Harlan, Claire Windsor and Pauline Starke—and while these contribute largely to the film's success, the earlier scenes in which they do not appear, and which are interpreted by children, are marked by great strength of handling. This is noted almost from the beginning, where the character of the parson-hero has to be seen in his childhood. Nothing would have been easier than to have shown the lad as a prig or as a milksop, especially when the scene is that of a small boy conducting a religious service in a disused barn. The producer, aided by a very clever child, who is one of the congregation, just manages to relieve this

SCENE FROM "TEMPTATION."

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REVIEW OF NEW PRODUCTIONS—*Continued*

scene with a touch of humour that is not at all out of place, and thus prevents the picture becoming mawkish.

David Graham, an orphan, whose father was killed in a mine, grows to manhood and enters the ministry. Anxious to help the poor, he believes he can accomplish his task by reforming the idle rich, especially Morton, millionaire mine owner, who refuses to better conditions for his men. David accepts the pulpit of the wealthy church of which Morton is a member and there meets Leila Morton, with whom he falls in love. David is thrown in a quandary, being tempted by his rich associations to renounce the poor. Then a dispute between workmen and employers breaks out, its bitterness intensified by the sudden collapse of a weak mine-working. David goes to the mine and assists in the rescue of the entombed miners, and later saves Morton from the violence of the mob, the picture closing with the marriage of Graham and Morton's daughter.

The scenes above ground when the news of the disaster has spread are full of tenseness, and the crowd's anxiety is very well depicted. Underground the work of the relief party is thoroughly well shown, and the slow, patient removal of obstructing material, and later, of the helpless bodies, is most impressive. There is no big explosion scene, but the strength of this section is undoubted, and the occasion shots of waiting women at the pit head add to the appeal.

Hobart Bosworth gives a good interpretation of the intransigeant mine owner, who is, nevertheless, a man of character, and Kenneth Harlan's David Graham is always strong and assuring. Pauline Starke, as the dumb girl, full of love for the young minister, is a strangely pathetic rôle, and it says much for her restraint that its fibre is kept firm. It rather looked as though Graham's attachment to Lelia Morton would leave her "in the air," but an excellently contrived scene, in which the girl, full of joy at the recovery of her voice, kisses all and sundry, removes the difficulty, while later she is seen with another lover entering "the little church around the corner."

The film is a very human one, sentiment and drama being intermingled. Also, the social problem enters, and is delicately emphasised by the "vision" of half-naked miners supporting the dancing floor in Morton's house. The picture is a good showman's picture and an artistic triumph.

It Pays to Advertise.

Light comedy picture with amusing situations.

RELEASED BY GAUMONT.

Length, 4,964 *feet.*

Release Date, Not Yet Fixed.

ADAPTED from a farce which played for over a year on Broadway, this screen comedy which Gaumont's showed to the London trade this week, depends largely upon the contribution of Walter Hiers as Ambrose Peale, Press agent, for its humour. Both in presence and in potentiality he is easily the more important person, notwithstanding the fact that Bryant Washburn has the star part. This is easily seen by the briskness which characterises that part of the comedy with which he is concerned as contrasted with the more pedestrian movement of the other sections.

The picture opens with the appearance of a comedy company at a local theatre and its reception by the college youths with a demonstration of the horse-play which passes for humour among the college youths of America. Rodney Martin is one of the college graduates, and when later he is taken into his father's soap-making business, and later still is dismissed for laziness, he starts a rival business with the help of Ambrose Peale. The business is the manufacture of a trade-mark, and in every quarter "13 soap—unlucky for dirt"—is advertised to the chagrin of Rodney Martin's father, who fears the new competitor. This result was that at which the new firm was aiming, as they figured to sell the trade-mark to the old man. Everywhere he turns he finds 13 soap advertised, and at length waits upon the son to purchase the trade-mark. At that moment accounts for advertising are so pressing that failure rather than success is imminent. At last, however, the old man saves the concern and the harvest of the boom comes sweeping in from all sides.

The earlier part of the picture is on rather conventional lines, and a dinner scene with the girls of the comedy company appearing among the guests as birds from a pie is one of the features. The trick advertising is ingenious, and this ingenuity directed straight at the old soap manufacturer results in many ballyhoo stunts. A subsidiary love interest runs successfully through the latter part of the picture.

Bryant Washburn carries the principal rôle easily without being able to make it as comic as that of Walter Hiers. Lois Wilson, as the lady secretary who deserts the old firm for love of the young Rodney Martin, plays a quiet part with sincerity. Exhibitors requiring a light, five-reel picture for a good program will find this item meet their requirements, for where the comedy is not boisterous it is still amusing.

The Fatal Millions.

Plenty of ingenious situations in moderate comedy.

RELEASED BY JURY.

Length, 4,900 *feet.*

Release Date, November 8, 1923.

ONE reaches the end of this comedy with the regret that the ingenuity of the scenarist in providing humorous and complicated situations was not supplemented by a really tip-top direction. Again and again opportunities for really uproarious comedy receive only mediocre treatment, owing either to the artiste being unequal to the situation or a lack of vigour in developing the situation to its utmost. Upon Viola Dana most of the burden rests, and as she endeavours to make the comedy move by the use of grimace only, there are several occasions when a more vigorous expression would have carried the action to a much higher point. As it is, the comedy is mildly amusing where it might have been boisterously funny.

Mary Bishop is a jeweller's assistant, who meets Fred Garrison, a former lover, on his way through the town. She has heard that he is married; she knows he is wealthy, and seeks to cut a dash with him. So she manages to borrow a car unknown to the owner, and some furs unknown to their owner, and poses as the wife of the flour-mill proprietor. She drives Fred Garrison round, and when a motor smash renders her unconscious, Garrison takes her to the house of the flour-mill proprietor. There all sorts of complications occur, including

(*Reviews continued on page 41*)

WHO IS
RICHARD
TALMADGE?

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REVIEW OF NEW PRODUCTIONS—*Continued.*

the return of the flour merchant's real wife, who had left him some years before, and naturally the presence of two Mrs. Bishops provides promising situations. Eventually all is cleared up, and Mary Bishop and Fred Garrison—who after all is not married—find the way clear to matrimony.

The acting of the cast is, upon the whole, good without being inspired, and for the most part the members would have been capable of doing the little more which would have meant so much to the greater power of the comedy. "The Fatal Millions" will amuse any audience, and even if its possibilities have not been fully developed, little fault will be found with it in most halls.

A Noise in Newboro'.

Comedy-drama that opens moderately, but develops a farcical note towards the end.

RELEASED BY JURY.

Length, 4,750 *feet.*

Release Date, *October* 18, 1923.

SMALL town life in America has provided many a film with a story, and there seems ever fresh material for the pen of the scenarist in the ambitions and self-satisfactions of these small self-centred communities. Most of the story told by "A Noise in Newboro'" is of a slight type, and we have the familiar political vendetta in which the local newspaper figures largely. Towards the close, however, the action develops into something like farce, and incident follows incident with great rapidity and with no little ingenuity.

Marthy Mason (Viola Dana) feels the little town of her girlhood cramping and narrowing, so bids it farewell, getting informally engaged to Ben Colwell before she leaves. She does well in New York, and at the end of seven years has won distinction and a certain income. She decides to go back to Newboro' and make a noise. She has told one of her friends of her old lover, and when the two arrive Marthy visits Colwell to find that he has developed into a swelled-head and has become engaged to Anne Paisley, the town belle. Colwell is standing as candidate for a municipal post, and the newspaper is fighting against his candidature. When the editor hears of Marthy's return and that she was going to give money to a local school, but had changed her mind owing to her rebuff by Colwell, this fact is used against him.

Marthy also plans a revenge on her own and gets her friend's brother to detach Colwell's fiancée from him, while she "leads him up the garden." The newspaper also runs another stunt and compromises Colwell with Marthy. A wholesale riot and a series of arrests follow, this being the part where the farce is allowed full play. Eventually the invaders return to New York.

Viola Dana's vivacity does much to put the story over. The story has several weaknesses, but these are mostly forgiven as the picture speeds up in the last two reels. Eva Novak, Betty Francisco, and Allan Forrest give the star excellent support, and Bert Woodruff's Dad Mason is a quaint study. In popular halls this will make an acceptable program picture and introduce lightness.

WHO IS
RICHARD
TALMADGE?

Backbone.

Moderate program picture of Canadian life.

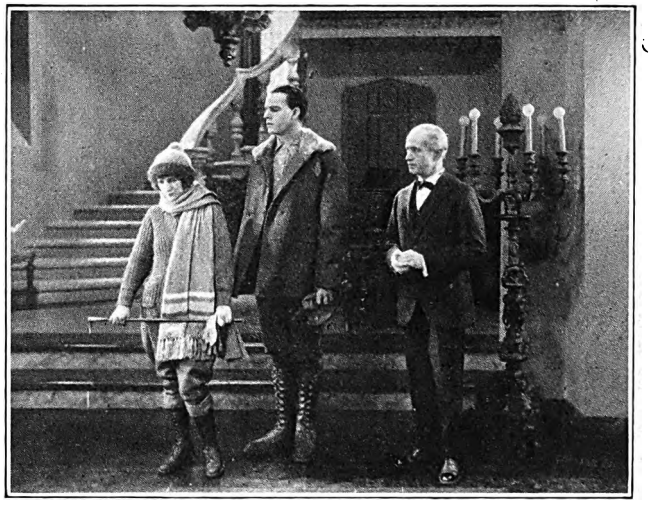
RELEASED BY GOLDWYN.

Length, 6,800 *feet.*

Release Date, *October* 18, 1923.

THERE is a very varied cast in this production, which is led by Edith Roberts and a new male star in Alfred Lunt. It opens rather promisingly with some scenes of the old aristocratic lumber prince having a few moments' relaxation with the dwarfish ex-clown, Colonel Tip, singing an old French song to the latter's accompaniment. Yvonne, the old man's grand-daughter, has gone to France on a visit, and occasion is taken here to introduce a costume section telling the story of the events in France in pre-Revolution times, which led to the old man's domicile in Canada. The later part of the film, however, becomes rather conventional and drawn out, and does not fulfil its early promise.

Following the flash-back of French life, the return of Yvonne finds a change in the organisation of her grandfather's house. Anthony Bracken, her grandfather's manager, tells her her grandfather is ill and cannot be seen. All the old servants are dismissed and Yvonne is not allowed to go to her grandfather's room. A strange young man—John Thorne—has arrived in Saint Croix to see old Andre de Mersay on business of a mysterious nature. He is courteous but indifferent to Yvonne. One day he discloses the fact that he knows of the romantic love secret of Yvonne's ancestor. Thorne makes a friend of Colonel Tip, proprietor of the local hotel and once a widely-



SCENE FROM "BACKBONE."

known theatrical performer. Yvonne suspects Thorne as an enemy when she hears he has bought big timber interests which her grandfather wished to buy, and sets out to wreck his project. Thorne tells Yvonne he will cease his work if requested to do so by Andre de Mersay. This inspires Yvonne to renewed efforts to gain access to her grandfather. She calls on Bracken. During the conference Yvonne is startled to hear her grandfather's voice singing outside the window. Bracken is more upset by this than is the girl, but he seeks to hide the fact. Finally, with the keys which the servant has given her, Yvonne gets into her grandfather's room. It is empty! Her grandfather is gone. She is rescued after a terrible fight by John Thorne. Eventually it is discovered that Thorne is a distant connection of Yvonne's, and that the old man had commanded him to proceed with the project. The singing outside the window was that of Colonel Tip imitating the grandfather's voice with the idea of affrighting Bracken, who had planned the mystery for his own ends.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Edith Roberts plays the part of Yvonne without much distinction, and the John Thorne of Alfred Lunt is just a quiet, strong character. Crook though the part is, William B. Mack's Bracken is as good as any, and he suggests the terror of the haunted man very well. The dwarf, Colonel Tip, is not made as much use of as he might have been. James D. Doyle, who took the part, adds briskness whenever he appears and had he been more employed would have lightened the latter part very much.

The photography of " Backbone " is good, and some of the snow scenes most attractive: its chief fault is over-emphasis of the note of mystery. A little cutting here and there would do much to brighten the film and increase its attractiveness as a program picture.

Should a Doctor Tell ?

A well-produced picture, finely acted, and containing a big thrill.

RELEASED BY NAPOLEON FILMS.

(SAMUELSON FILM.)

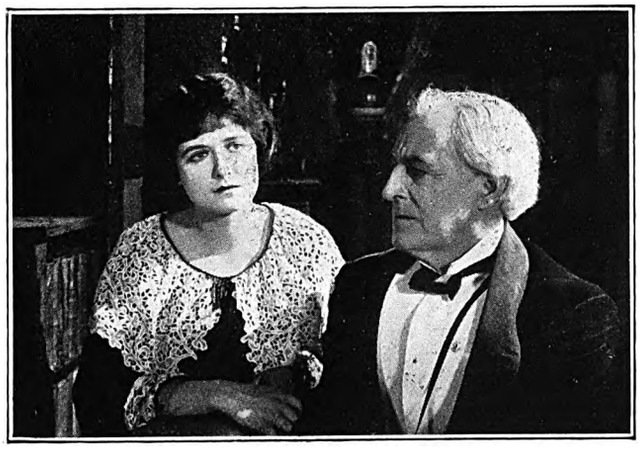
Length, Seven Reels.

Release Date, Not Yet Fixed.

"SHOULD A DOCTOR TELL?" which Napoleon Films screened to the trade last Friday, is an unusually interesting picture, exceedingly well produced, and has the additional merit of being very well acted.

As its title infers, the story has to do with the secrets of a consulting room, and shows a doctor giving evidence in the Law Courts refusing to divulge the confidence of his patient. Some time later his son falls in love with a girl, and upon her being presented to the doctor he, to his horror, recognises her as a former patient of some two years ago who was the mother of an illegitimate child. Should a doctor tell? Should he regard the secrets of his patient or should he acquaint his son with her history?

Around this has been written a fascinating story which has very many big moments and gets over remarkably well. The



SCENE FROM " SHOULD A DOCTOR TELL? "

producer has led up to scene after scene with an eye to the dramatic effect, and the result is a picture which is always interesting, and although inclined to drag a little in the later episodes is still calculated to excite one's attention throughout.

One of the finest scenes is in the latter part of the film where the girl— after a big scene with the doctor, in which he declares his intention of acquainting his son with her history— flies from the house and wanders distraught along the seashore, finally falling to sleep on the sand, with the tide cutting off her retreat. This is a succession of thrills. In this scene Mr. Samuelson has given us some very thrilling moments, and, aided by the splendid acting of Lillian Hall-Davies, they get over wonderfully. The picture is extremely well-acted, Henry Vibart giving a magnificent performance as the doctor. Mr. Vibart is one of the screen's most dignified actors, and a better selection could not possibly be made for the principal part in this picture. Never over-acting his part, his performance throughout is masterly, and he is to be heartily congratulated upon his excellent portrayal.

Playing opposite is Lillian Hall-Davies, who again acquits herself extremely well in this photoplay. Her big scene with the doctor, when she beseeches him to keep her secret, is splendidly acted. The rest of the cast are adequate to the demands made upon them, and aided by beautiful photography and excellent settings, this picture gets over extremely well. " Should a Doctor Tell?" is a showman's picture, and on its title will bring the public into the theatre, and, what is better still, will not disappoint them.

Wildness of Youth.

A picture made for the box-office—Star cast and unique trial scene.

RELEASED BY MARKS FILMS.

Length, 7,000 feet.

Release Date, End of November.

THE first release from Marks Films (shown to the Lancashire trade last week) was regarded, on its initial appearance in the country of its origin, as the best work of its producer, Ivan Abramson, and one, too, which offered the exhibitor several profitable angles of exploitation. For a long time Abramson showed a fondness for highly artistic themes containing subtle psychology and deep dramatic significance. But he learnt eventually that there is only one—and can only be one—test of the merits of a picture, so far as the showman is concerned, and that is the test of the box-office. Many of his earlier productions were not successful from this point of view; but with " Wildness of Youth " he turned out a film, the pulling power of which, it was claimed, was so great that at one Chicago theatre the receipts were greater than those for " Grandma's Boy," played the same week.

The story illustrates the fact that youth will have its fling, and that it seldom takes advantage of mature advice offered by its elders, who themselves may be " paying the piper " for indiscretions in their younger days. To keep the suspense at fever heat with a subject of this nature was anything but a task of simplicity. Yet the ending is undoubtedly a surprising departure from what we might have expected. The trial scene, which forms the culmination of the " wildness " not only of the youthful hero, but also of the villain, is something unique in its way, and every character in this scene makes the most of it. It should be mentioned also that a pathetic interest is imparted to this picture by the fact that the boy actor, Bobby Connelly, who plays an important part in the working out of the story, died shortly after the production was finished. In addition to him a star cast was engaged for " The Wildness of Youth "— names likes Harry Morey, Virginia Pearson and Mary Anderson being well known to every follower of the films in this country.

Decidedly exhibitors in the North should lose no time in booking this feature.

WHO IS
RICHARD
TALMADGE?

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Woman of Bronze.

Fine interpretation by Clara Kimball Young of the part of a neglected wife.

RELEASED BY JURY.

(METRO PRODUCTION.)

Length, 5,000 feet.

Release Date, October 29.

THIS is a triangle story made the more fascinating by its emphasis upon the psychological side of a sculptor and his wife. It comes very near being a big picture, and with a little more in the story and a greater firmness in handling would probably have done so. As it is, it rather weakens at the end where one is expecting a big climax. Nevertheless, it is a picture which will hold almost any gathering of kinema patrons, for the story is quietly but effectively introduced, and the subject is treated on dignified lines. Some pleasing photography assists the pictorial values.

In Leonard Hunt, sculptor, dissatisfied that he has been deprived of an opportunity of serving overseas with the armies of America, there has developed a complex which is hindering

SCENE FROM "THE WOMAN OF BRONZE."

the expression of his artistic genius. Vivian, his wife, handles him with delicacy and insight, and when it is announced that there is to be a contest for a million-dollar Victory Memorial, she uses this to stir him up to accomplish the big things of which she believes him capable. He projects a woman of bronze who has known sorrow, and expresses in her face the idea of victory coming from hardship and suffering.

After many unsuccessful attempts, he finds in Sylvia, a young relative of his wife, the type of face he wishes, and uses her as his model. There springs up between sculptor and model an infatuation, which administers a shock to Vivian when she sees them clasped lovingly in each other's arms. Len. has not been doing his best work upon the memorial, so Vivian closes the studio, dismisses the model, and takes Len. back to the beautiful place where their honeymoon had been spent. This is of no use, and having returned to the studio, Len. tells his wife of his love for Sylvia, and in a fit of madness following depression, smashes the woman of bronze which, he says, interprets not victory but defeat. Sylvia entering the studio is threatened by Vivian with a knife, and the girl escapes.

Later, Vivian offers Len. divorce, but he refuses, and tells her that Sylvia has married. Vivian tells him her heart is broken and she must go away. Then Len. sees in hers the face he needs for his statue, and, modelling it upon her look of anguish, wins the prize, and proceeds to Italy to tell Vivian the news that he has won, and, what is more, has conquered himself.

The success of "The Woman of Bronze" is due in no small degree to the quiet, thoughtful and sincere acting of Clara Kimball Young, who has a part which suits her admirably. It is her tragedy, rather than that of the sculptor, which dominates the picture. In the early stages of the picture she impresses by her exhibition of anxiety concerning her nervous, highly-strung husband, and later her endeavour to repress her grief when she sees her husband's affections becoming transferred, is also impressive. After this quiet behaviour, the scene where she attacks the girl seems intrusive and out of keeping with her usual self-control. That incident is a concession to film convention and mars the quiet self-submersion which is the dominating note of the character. The supporting cast is good without being outstanding.

"The Woman of Bronze" is a picture that will do well in good-class halls where the self-control of a woman under severe stress will be the better appreciated.

Temptation.

A well-told story, lavishly produced and well acted—A picture for showmen.

RELEASED BY WESTERN IMPORT CO., LTD.

Length, Seven Reels.

Release Date, November, 1923.

"TEMPTATION," which the Western Import Co., Ltd., screened last Friday, is one of those productions that is certain to make an instant hit with the general kinema-going public. Frankly, it is a story of a woman's discontent, and as it is lavishly dressed, with many fine scenes in restaurants, big houses, and cabarets, it is certain to be a picture that the public will take to its heart. The story in this film is somewhat slight, but in the hands of Eva Novak, Bryant Washburn, June Elvidge, and Phillips Smalley it is always exceedingly interesting. Briefly, it is as follows:

The few luxuries with which Marjorie Baldwin's husband, Jack, provides her fill the girl with discontent. Through Mrs. Martin, an attractive widow, Marjorie meets Frederick Arnold, a man of enormous wealth. Arnold makes a wager with a friend that he can win Marjorie to a love of luxury. Through Arnold Jack becomes wealthy. The strong flood of money turns Marjorie's head. Jack comes to realise that he and Marjorie are drifting apart. In his heart he longs for the old days. What worries Jack tremendously is the fact that Marjorie has become transformed into a gay, frivolous creature who lives only to satisfy her mad desire for pleasure.

Following a quarrel between the husband and wife, the former falls into a troubled slumber, in which he sees Marjorie being literally drowned in a flood of gold which mounts higher and higher until only a pair of struggling hands are observable above the mass of metal. Jack, frightened, awakens. In the meantime, Arnold has fallen desperately in love with Marjorie. Believing she would never be content with poverty, he plays his next card. He gives Jack a false tip on the stock market, with the intention of ruining him. It is Jack's belief that with his money gone Marjorie will return to her senses. Therefore, instead of playing the tip as Arnold advises, he does the opposite—the result makes him the biggest figure in Wall Street. This brings about a change in Jack. An affair springs up between him and Mrs. Martin. Marjorie's eyes are opened, but she is helpless against the older woman's wiles. It is now Marjorie who longs for the old days. Jack is drifting further away from her each day.

Arnold and Marjorie are having dinner in a private dining-room at a restaurant patronised by a fast crowd. The man

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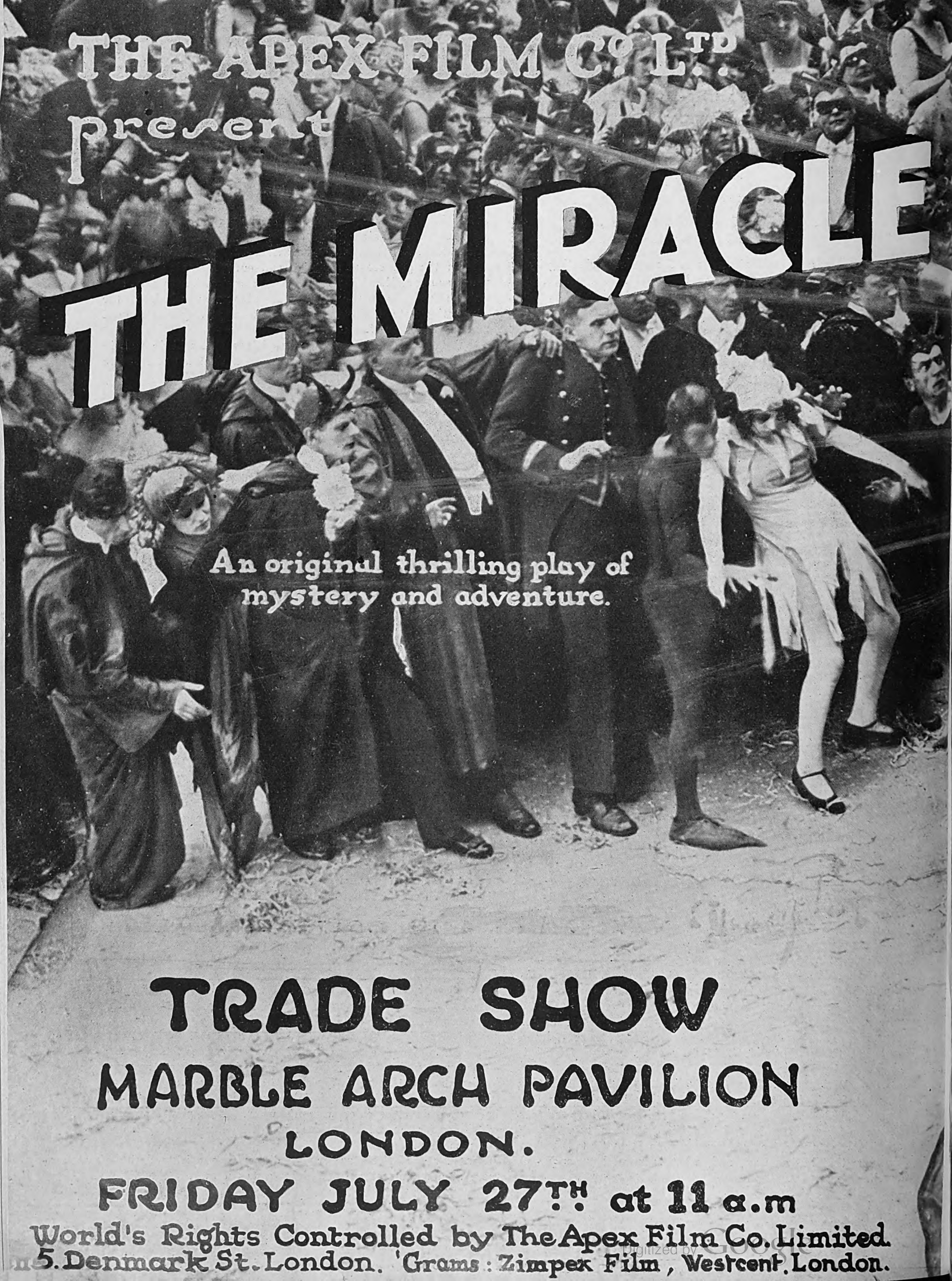

TRADE SHOW

MARBLE ARCH PAVILION

LONDON.

FRIDAY JULY 27TH at 11 a.m

World's Rights Controlled by The Apex Film Co. Limited.
5. Denmark St. London. 'Grams: Zimpex Film, Westcent, London.

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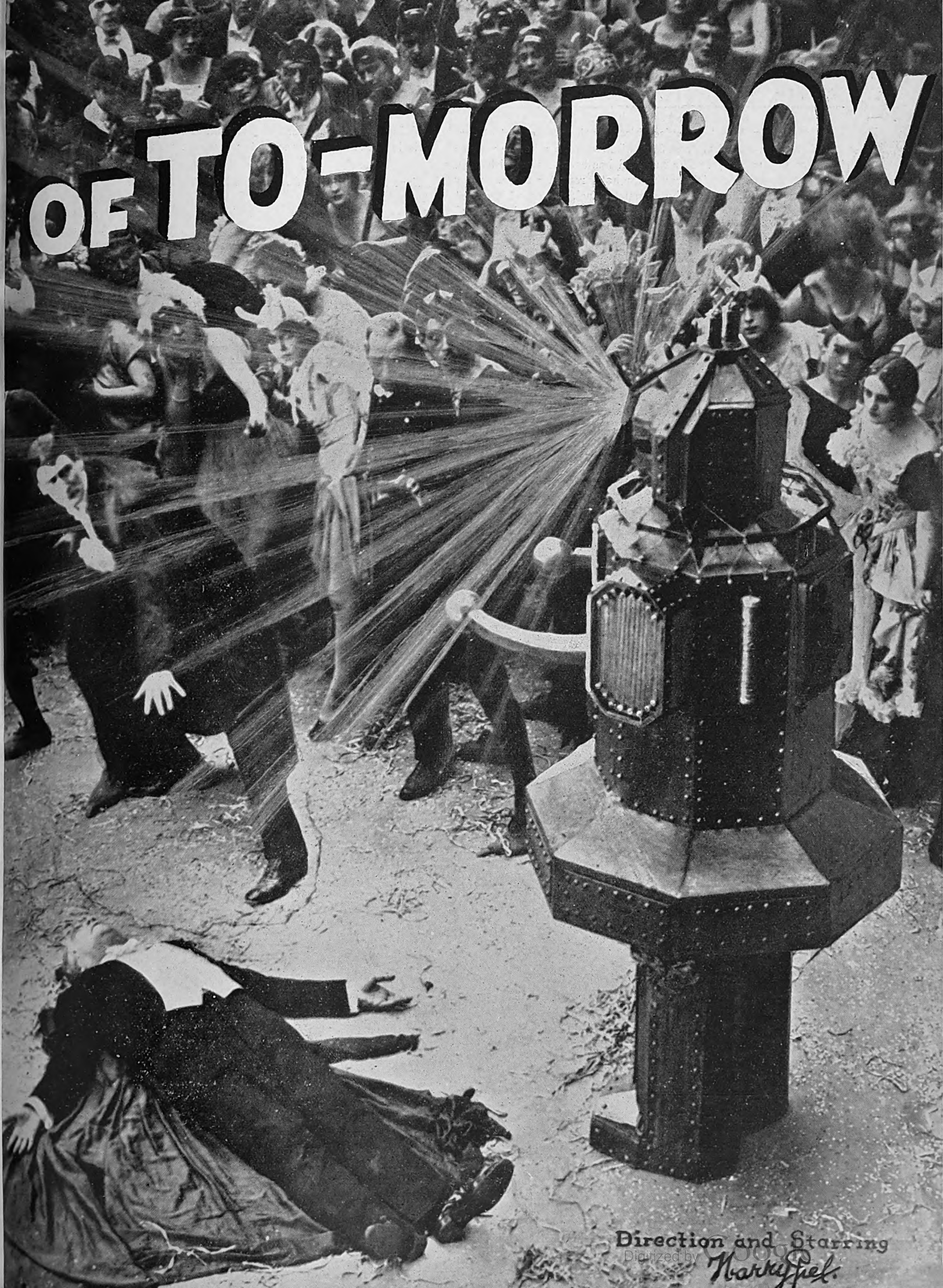
OF TO-MORROW
Direction and Starring
Marky Spel.

REVIEW OF NEW PRODUCTIONS—*Continued.*

proposes to her, but she repulses his attentions. Federal officers raid the place. Marjorie and Jack discover each other's presence in the notorious resort. The husband has been dining with Mrs. Martin. The peril which confronts both reunites them. They flee from the detectives who pursue. Jack, driving his car at top speed, leaps safely across a gap where formerly a bridge had stood, and gains freedom.

Jack and Marjorie both realise that love and happiness are more precious than wealth, and give up the life which had so nearly wrecked their happiness.

The settings in this photoplay are unusually lavish, and the producer has spared nothing to depict luxury on the screen. The film has some big moments, one of them being where the husband dreams that his wife is being submerged in a shower of gold. This is done in an extremely effective manner, as also is the scene where husband and wife escape from a police raid and the car leaps across a gap where there was formerly a bridge and gains freedom.

Eva Novak, as the discontented wife, is convincing and extremely pretty throughout the whole picture. She rises to the big moments exceedingly well and, in fact, her performance cannot be improved upon. Bryant Washburn, as the husband, is also particularly well cast, whilst June Elvidge and Phillips Smalley also play their several characters with pronounced success.

"Temptation" is a good attraction for any showman, for with its title, lavish settings and general all-round acting it is suitable for any class of hall.

Back Home and Broke.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, December 20, 1923.

AFTER a rather tame opening this film grows in interest with every scene, and winds up in a blaze of sentimental and pictorial triumph. The story is soon told. Tom

SCENE FROM "BACK HOME AND BROKE."

Redding, believing himself to be the heir of a vast fortune, discovers on his father's death that there is nothing left but a box of worthless securities. Creditors rush in to take over the Redding works and Tom and his mother are reduced to poverty. This is the main business of the simple first reel.

Tom is now looked down upon by all the townsfolk, including the local banker (who, with his son, has now become the owner of the Redding factory), the various tradespeople and a former fiancee. So he determines to clear out and try his luck at an oil development centre. For a long time nothing accrues from this enterprise, but one day the well begins to gush and Tom is made rich beyond the dreams of avarice. Then he has an idea. He will return home, keep his success to himself and let it be understood that he has come back "broke."

When the townsfolk see him they extend to him varying forms of pity and contempt. The banker's son, now manager

SCENE FROM "BACK HOME AND BROKE."

of the works, offers him a job as a labourer—which, for the fun of the thing, he takes. But his victory is to come. An advance agent appears in the town prepared to buy up everything and everybody on behalf of a certain millionaire, Mr. Keane. He gives the town a park, builds a row of shops in competition with the old shopkeepers, buys up a newspaper and the bank, and gets the former sign ready to put up outside his late father's factory. Everybody is, of course, all agog with excitement to know who Mr. Keane is, and then the agent, in his name, invites them all to meet him at the station. Their surprise and chagrin at seeing Tom as the new millionaire can be imagined. But he has not done with them yet. He invites them all to a banquet at his house, and in a speech tells them that in recognition of the way in which they had stood by him in his misfortune he is going to use his money to assist the town in which they are all interested. The sarcasm goes home, but they are relieved to learn that he has no worse fate in store for them.

"Back Home and Broke" is a plain, unvarnished tale, but it is full of human touches that go home, while the life of a little tittle-tattling American village is well depicted. The emotions alternate between a sort of yearning wistfulness (which could be admirably accompanied by selections from, say, "Samson and Delilah"), and the comicality of the local gossips (assisted by, say, the piccolo solo from F. M. Berg's "Comedy Allegro." We mention these items because we found them to be excellent musical adjuncts at the trade show we saw.) Thomas Meighan takes the part of Tom Redding, and the rest of the cast (which includes Lila Lee) do splendid service in a film which should go well anywhere.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

An Old Sweetheart of Mine.

Fair average story with sentimental and weak prologue.

RELEASED BY JURY.

(METRO PRODUCTION.)

Length, 4,700 *feet.*

Release Date, November 19, 1923.

THIS five-reel picture tells two quite distinct stories, neither of which is necessary to the other. The first half is merely a record of children's behaviour, their fighting and dressing-up, with the familiar prize-giving at school and the visit to the old swimming hole, incidents that have been seen again and again on the screen. The second half tells a story of the children grown up and the attempt by one of them with city experience to float a worthless oil company and inveigle the honest man into booming the stock, and acting as a cat's paw. As a short story it is a good one, but has no association with the earlier half.

The film is based upon an alleged poem of James Whitcomb Riley's, and verses of what is merely doggerel are projected upon the screen to create atmosphere or illustrate a scene.

The acting is upon the whole good, both juveniles and grown-ups doing very well with the material at their disposal. Of the youngsters, Pat Moore acts the part of the youthful John Craig with simplicity and charm, and Elliott Dexter, as the grown-up John Craig, newspaper proprietor, is the best of that section. Except that it was necessary to make the picture of a five-reel length, there was no reason why the two parts should be associated, for it is only a very weak, tindery thread of sentiment that holds them together, of a kind of which people have tired.

Crinoline and Romance.

Variant of a story which has been told many times upon the screen.

RELEASED BY JURY.

Length, 4,800 *feet.*

Release Date, October 25, 1923.

THE story of a ward kept secluded from the world by a grandparent who fears the contaminating influence of the outside world, has supplied novel, stage-play and film with many a basis. In this picture the stage is set in California, and the characters are an old veteran of the Civil War who lives secluded from the world, and because of a tragedy which happened to his daughter, will not allow his grand-daughter to go outside his large grounds. How she eventually went, and its innocuous result, the film sets out to show, endeavouring to introduce comedy of a very mild type as the story proceeds.

SCENE FROM "CRINOLINE AND ROMANCE."

Emmy Lou, the grand-daughter, finds that an aunt has suggested that her grandfather shall let her come on a visit to her, and that the old man has refused. She therefore goes on her own to the aunt, dressed in the crinoline which her guardian has considered the correct dress. Follow the sneers of the guests and her eventual return to her grandfather, whither she is followed by two young men who ask for her hand. They are put upon trial in many very trivial and silly adventures, until at length the right man is chosen. The whole of this series of scenes is stupid and tedious to a degree. It is intended to be humorous, which makes it the more annoying.

Viola Dana does her best with the part, which is too poor to give her much opportunity, while the character of the old grandfather is that of the pompous old veteran possessing neither humour nor impressiveness. Claude Gillingwater does his best with a very uninspiring part.

As an average program picture, "Crinoline and Romance" may find acceptance in halls where audiences are not too critical, but there is nothing outstanding about it for either praise or blame.

LADIES AND GENTS AT BOWLS.

A JOINT ladies' and gent's bowling competition has been arranged by the Manchester and District Cinema Sports Association, to take place at Urmston Victoria Hotel Green on August 17. The hope is expressed that the ladies will turn up in strong force to compete for the valuable prizes.

Cricket.

The next cricket match is on Wednesday next at Middleton, when a well-known local Manchester League team will be met. Start at 1-30.

Take Your Cue.

The kinema billiards enthusiasts will be pleased to know that the second round of the handicap arranged by the Sports Association has now been completed. The draw for the third round took place this week.

It is hoped to announce the date of the first golf competition next week.

KINEMA ARSON CHARGE
SINGER BOUND OVER

THE story of an alleged plot to burn down the Star Cinema, Hornsey Road, in order to get the insurance money, was told at the Old Bailey on Tuesday, when William Passingham (21), a singer, was indicted for arson.

For the prosecution it was stated that the case was still shrouded in some mystery as to the principal people behind it.

Passingham pleaded guilty.

A police inspector said Passingham had an excellent character apart from this offence, and he believed he had been made a tool of by Max Goldberg, for whom the police were still searching.

Passingham was bound over.

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"Stunt" that Established a Kinema

Beauty Competition Brings the Scala, Leeds, into Prominence

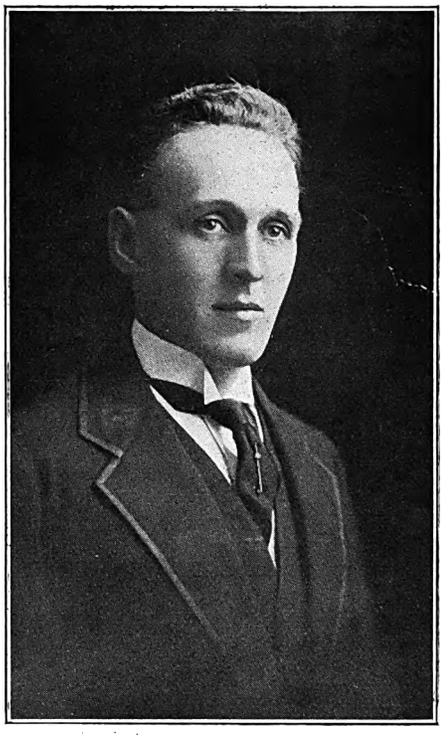
From our Leeds Correspondent

THE day of "stunts" for British exhibitors as compared with American has scarcely dawned, but there are a few go-ahead exhibitors in this country who are fully alive to the value of a successful "stunt." Such an one is Mr. William ("Billy") Greenfield, the general manager of the Scala Theatre, Leeds, one of the fine circuit of theatres ably controlled by Mr. Sol. Levy.

A Newspaper "Tie-up."

Mr. Greenfield is a man of ideas. A comparatively young man, he early showed a genius for showmanship in Birmingham, where, under the same company, he had charge of the famous Futurist Cinema. While in Birmingham he worked several successful "stunts," and it was there he conceived the idea of a kinema beauty competition run in conjunction with one of the local newspapers. The idea was just on the point of being floated in the Midland city when Mr. Greenfield had the offer, on very advantageous terms, of the transfer to the new Scala at Leeds. The working of the "stunt" was thus delayed for a period, but no sooner had Mr. Greenfield settled down in Leeds than he got busy with it. That he should so soon find a county paper of the standing of the "Yorkshire Evening News" and convince the proprietors of the value of his "stunt" to them, as well as to his theatre, speaks volumes of the personality, business methods, not to say powers of persuasion, of Mr. Greenfield. The "Evening News," at any rate, agreed to give a prize of £300 and publicity to the scheme. The competition was launched, and daily for six months the newspaper gave space—advertisements, articles, and daily half-pages of reproductions of photographs of the competitors—a really great show. Four thousand five hundred photos were sent in altogether, and a selection of the competitors were summoned to Leeds to be filmed—there were three filmings a week and about 20 films were made—and subsequently lent out free to picture houses all over the county. All the camera work and filming was done by George Lodge, the clever Scala electrician and operator-in-chief. Photo slides of the competitors were also screened at fifty or sixty kinemas. Selection by the popular vote of the readers of the paper—600,000 votes were sent in—revealed the final twenty beauties, and these were again filmed in the picturesque surroundings of Templenewsham, a local beauty spot. Photos, slides, and films aroused wonderful interest all over Yorkshire, and familiarised the name of the Scala Theatre, Leeds, in all quarters.

YOUNG MANAGER'S TRIUMPH.



WILLIAM GREENFIELD.

Drawing the Crowds.

The coming and going of the competitors for their filming was absolutely one of the attractions in Leeds, and morning and noon there were crowds to watch them, while at night people came from far and near to see photos of the competitors hung outside the Scala. Almost invariably these people went in to see "the pictures." The final selection of "Yorkshire's most beautiful girl" was made by a specially appointed committee of six—Mr. Saul Harrison, the Yorkshire manager of the Famous-Lasky Film Service, Mr. Greenfield, and four others—in the capacious ballroom above the theatre. Each young lady walked from a side-room on to a stage, on the wall at the back of which, by means of a spotlight, her profile was thrown, giving the judges every opportunity to judge points of figure. Later each lady walked down the room towards Mr. Greenfield, and here again points of deportment, features, etc., were studied.

Engaged for "Woman to Woman."

Marks were given for face front, face profile, hair, eyes and mouth, figure and deportment, and then a total of marks was found for each competitor. Miss Kathleen Singer, of Doncaster, won a very close competition, and the same evening in the Scala Theatre, before a packed audience, she was presented on behalf of the Scala Theatre and "Yorkshire Evening News" with the first prize of £200, the second and third receiving £30 and £20 respectively. In addition each of the prize-winners received a variety of gifts from local firms who had enjoyed publicity in the daily articles in the paper. Last, but not least, Miss Singer has since been given an engagement by Messrs. Balcon, Freedman and Saville, under the direction of Mr. Graham Cutts, in the production of the film, "Woman to Woman," as the protégè of the famous American "star," Betty Compson. She has also had a course of riding, driving, and motoring lessons, and Mr. Val Prince recently utilised her in a trade show presentation of the Kilner film, "A Madonna in Chains," in London—all useful experience.

Putting the Scala "On the Map."

Mr. Greenfield was delighted with the success of his scheme, and the theatre not only benefited temporarily from increased patronage, but it may fairly be said the competition "put the Scala on the map." All Yorkshire talked of the Scala at Leeds, and people came from all over the county to see the "beauty films" and the beautiful theatre. To-day many of those people still regularly visit the theatre, admire its many beauties, and since they always see the very latest and best pictures, they are well satisfied and keep on coming. Tuesdays and Saturdays—market days in Leeds for people from neighbouring towns—always find the Scala—big theatre as it is—packed. Mr. Greenfield attributes this circumstance to the fact that this great Beauty Competition familiarised people with the Scala. Thus the "stunt" and the expense entailed have been well justified.

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Kinema Activities in Liverpool Area

Frank Collinson to Represent Phillips—Fox Activities—European Shows and Bookings—Application for Sunday Charity Performance.

From our Liverpool Correspondent

STILL more changes in the staffs of local renting establishments and kinemas. Mr. Frank Collinson has been appointed to succeed Willie Troughton as manager of the Phillips' Film Co. Mr. Collinson has closely identified himself with the local activities of the K.R.S., in connection with which he has accomplished much useful work. He has also, for a considerable time, been connected with the kinema business in Liverpool, Manchester, and North Wales. Further, he was for a time manager of the Palatine Film Co., Manchester, and was also for a period associated with the exhibiting side of the business at the Town Hall, Holywell. With regard to Willie Troughton, I understand that, after an interval of seven years, he has gone back to his old business, that of dealing in motor-cars and accessories, etc.

Mr. Walter Howard, who was formerly assistant to Mr. Harry Griffin at the Coliseum, Litherland, has, I hear, been appointed manager of the Graphic Kinema, Boaler Street, Liverpool, in succession to Mr. G. A. Jones, now manager of the Rice Lane Picturedrome, Walton, one of the Gordon Circuit halls. Mr. Howard was formerly associated with the Lyceum, Egremont, and also with enterprises in the Potteries. I also understand that Reg. E. Askew, who was for a considerable time Liverpool manager for Granger's Exclusives, is rejoining their staff in Manchester.

A Staff Outing.

Given a continuance of the fine weather which has now prevailed for about ten days, the staff outing which is being promoted in connection with the Garston Empire and Picturedrome to Buxton on Sunday, the 29th inst., promises to be an unqualified success. The arrangements are being made under the direction of Vic. Keating, manager of both the kinemas named. The staffs will be supplemented by such of their friends as care to avail themselves of the opportunity of participating, and the journey to and from Buxton will be made by chars-a-banc.

Allied Movements.

Tom Griffin tells me that a number of exhibitors in the Northern area, which he operates on behalf of Allied Artists' Corporation, are hoping to be afforded an opportunity of meeting in London, at an early date, Mr. Hiram Abrams, chairman of the firm. Regarding Tom's recent activities, he has negotiated with Mrs. Davies, of the Guild Hall, Carnarvon, an output contract of the Allied Artists' present offerings.

Fox Bookings.

"Custard Cup," "The Village Blacksmith," "A Friendly Husband," and "The Love Image," the four films of which Fox's staff are at present making a speciality, are booking at a gratifying rate in Liverpool and district, and first run, so far as Liverpool is concerned, of "The Village Blacksmith" has been secured by the enterprising management of the Palais de Luxe, of which the leading light is Mr. J. H. Dovener, vice-president of the C.E.A. Initial engagements of all the four films named have also been effected, through the agency of Cyril Taylor, in Preston, between the Palace and Palladium.

Variety of Subjects From European.

There is certainly no lack of variety about the fare offered by the European Motion Picture Co., of which the local chief is Arthur Sydney, with Clem. West as Liverpool representative. For the present week they arranged trade shows of several productions, including an important fight film—Jess Willard *v.* Floyd Johnson—which should readily commend itself to exhibitors as a sound box-office proposition. Additional interest centred in the screening of this picture after the defeat of Willard by Firpo as a result of their encounter to decide which of the two should be pitted against Jack Dempsey for the world's championship. "Hunting Big Game in Africa" continues to attract record-breaking patronage on the part of the sport-loving public hereabouts, and so favourably impressed with it were two Wallasey kinema managers when it was the principal feature of the Trocadero (New Brighton) program last week, that they promptly took advantage of two open dates for the picture. The "Bavu" film is also finding a ready market in all parts of the territory in readiness for its release at the end of September. A local trade screening is also being fixed of another European motion film entitled "Trifling With Honour."

Application for Charity Show.

Magisterial sanction for entertainments to be given in fifty Liverpool kinemas on Sunday evening, October 7, in aid of a £100,000 appeal which is being made on behalf of a projected new maternity hospital in Liverpool was sought on Friday afternoon last. The application was made by Mr. Trevor Ellis (Messrs. North, Kirk and Co.), the hon. solicitor to the Liverpool Maternity Hospital. Following discussion of the matter *in camera*, the chairman intimated the Bench's view was that at present they did not have before them an application from any particular picture house to give these entertainments. If such applications were made they would be considered, but it was desirable that they should be accompanied by details of the proposed programs.

WHO IS
RICHARD
TALMADGE?

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A MEETING of the Kinematograph Trade Council was held on Monday, July 9, at the offices of the Incorporated Association of Kinematograph Manufacturers. Major A. J. Gale, O.B.E., J.P., presided.

Secretary.

The appointment of a secretary was further considered, and Mr. W. R. Fuller was asked to continue as honorary secretary in the meantime.

Treasurer.

On the motion of Colonel Bromhead, seconded by Captain J. W. Barber, Mr. S. Rowson was unanimously elected treasurer.

Trustees.

On the motion of Captain J. W. Barber, seconded by Mr. F. W. Baker, it was unanimously resolved that the presidents for the time being of the three associations should be the trustees.

PROVIDENT FUND.

Mr. Reginald Bromhead moved that the following report be received :

Your Sub-Committee now have pleasure in reporting progress. You will recollect that this Committee was appointed in response to the almost unanimous feeling that some start should be made by the kinematograph industry in the formation of a *contributory* Provident and Benevolent Institution, similar to those in existence in other industries, and which should embrace all sections of the trade.

Bearing this in mind, we have first directed our attention to the investigation of similar institutions connected with other trades, and we have ascertained that in practically every industry of importance in the country there has been established a *contributory* Benevolent Fund of one kind or another, and that, speaking generally, these funds are doing particularly good work. In the larger and wealthier industries they have developed to such an extent as to enable the industry concerned to erect and maintain orphanages, almshouses, convalescent homes, educational facilities, etc.

We see no insuperable obstacle to the building up of an institution which would be capable of extension as funds permitted, and to embrace in time the establishment *inter alia* of a convalescent home, orphanage, home for the aged, etc. We believe it would be folly to embark on a too ambitious program at the commencement, and we therefore recommend a scheme which would be capable of extension as funds accumulated. There is no doubt in our minds that this industry should be capable of supporting all the extensions referred to in the course of time.

The proposals now submitted are based on the principle of *contributory* payments by members, for which certain definite benefits would be guaranteed, with the further idea that such benefits could be extended and augmented by benevolent contributions from the trade and by the raising of funds through concerts, dances, fêtes, charitable performances, etc.

It must be frankly recognised that the kinematograph industry, like all other forms of entertainment, is remarkably subject to periods of fluctuation. Whilst this may make it at times more difficult to obtain donations, on the other hand, it shows the absolute necessity, and, in our opinion, the strongest argument for the formation of such an institution. Thousands of employees engaged in exhibiting, renting and producing are entirely dependent on the trade for their livelihood, and the object of such an institution would be to ensure to them some future relief and benefit when necessary.

Your Sub-Committee understands that there are at present several Benevolent Funds (*i.e.*, raised purely by voluntary donations) in existence, both in London and the provinces, and it appears to your Sub-Committee that it would be almost impossible at the outset to amalgamate or co-ordinate these separate funds. The hope is expressed that at a later date the establishment of a central fund in connection with the Provident Institution may be the means of amalgamating the whole of the benevolent work of the trade.

A Trade Ben

Scheme Submitted

Trade

FUNDS, BENEFITS,

As stated, your Committee considers that a Provident Institution, to which employees would subscribe, is infinitely preferable to a purely voluntary Benevolent Fund, for the following reasons :

(1) That it gives greater independence to the members.
(2) Definite benefits for definite payments.
(3) Elimination of promiscuous charity.
(4) Possibility of extension of benefits by benevolent grants.

With these preliminary remarks, your Sub-Committee submits herewith as under the outlines of a Kinematograph Trade Provident Institution, to be registered under the Friendly Societies Acts of 1896 and 1908, which would assure the stability of the institution and the security of its funds.

Objects.

The establishment of a fund for the assistance of the members, their widows and orphan children when in necessitous or distressed circumstances, and for insuring money to be paid on the death of a member, and it is eventually hoped to be in a position to establish any or all of the following institutions : convalescent home, orphanage, and homes for the aged.

Membership.

This to be confined to persons (male or female) wholly employed in any section of the kinematograph industry, and who have been at least 12 months in the industry previous to application for membership. Residence in the United Kingdom at date of election an essential qualification.

Subscriptions.

ORDINARY MEMBERSHIP.

	per annum. payable weekly, monthly or quarterly. £ s. d.
Applicants under 35	1 6 0
Applicants above 35 and under 40	1 10 0
Applicants above 40 and under 45	1 15 0
Applicants above 45	2 7 6

Applicants over 55 at discretion of Committee.
Honorary Members at any age.
It is hoped that a reduction in the annual subscription may be possible at the end of the third year.

LIFE MEMBERSHIP.

	Can be paid in two consecutive annual payments if desired. £ s. d.
Applicants under 35	12 10 0
Applicants above 35 and under 40	15 0 0
Applicants above 40 and under 45	17 10 0
Applicants above 45	23 10 0

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evolent Fund

to Kinematograph Council.

AND MANAGEMENT.

NOTE.—It may be advisable to defer Life Membership until, say, the third year.

Every Annual Member paying his subscription for 20 consecutive years shall become a Life Member without further subscription.

Bequests.

Any executor paying a bequest of 25 guineas or upwards, or any person not a member of the kinema industry making a donation of 10 guineas or upwards to the institution, shall become an Honorary Life Member; or an annual subscription of 1½ guineas or upwards shall constitute the donor an Honorary Member. Honorary Members shall not be entitled by their subscriptions or donations to any benefit or emolument arising from the funds of the institution.

Funds.

All donations, life subscriptions, and legacies shall be added to the capital funds of the institution, and be invested in Trustee Securities or other securities to be approved by the committee, and be handed to the custody of the Official Trustees' Charity Commissioners. In this connection there are many means of obtaining funds peculiar to the industry, viz., benefit performances, social and other functions, collections at trade shows, etc., which your committee are of opinion could be promoted with great financial success. All dividends on the capital invested, as well as all annual subscriptions beyond the amount required for the relief of members and the current disbursements of the institution, shall also be added to the capital. Once, at least, in every five years the assets and liabilities of the society (including the estimated risks and contributions) shall be valued in manner provided by the Friendly Societies Act. A sum not exceeding ten per cent. of the income may be devoted to the expenses of management.

Benefits.

Temporary or continuous assistance to members or their widows and (whilst under fifteen years of age) their orphan children—such assistance to have reference to the amount of subscriptions, to the age, to the time the member has belonged to the institution, and other circumstances.

No member, ordinary or life, shall be eligible to receive temporary assistance until he or she shall have been a member for two years, nor continuous assistance until he or she shall have been a member for three years.

No member shall be eligible to receive continuous assistance until he has attained the age of 55, and no widow of a member shall be eligible to receive continuous assistance before she shall have attained the age of 50 years; unless either be incapacitated by mental or bodily affliction.

On the death of a member eligible to receive benefits his widow or, in absence of a widow, the guardian of such children as are under eighteen years of age, or any person nominated by the member on the form provided by the Friendly Societies Act, shall, on written application within twelve calendar months of the death of the member, be granted an immediate payment of £20.

Assistance, continuous or temporary, may be granted up to £30 per annum, and the committee shall have power in special cases, as they think fit, to supplement this amount by additional grants up to a further sum of £20 per annum, but in no case exceeding £50 in any one year. Temporary assistance shall in no case exceed £1 per week or £20 in one sum.

NOTE.—The above reliefs are suggested as a commencement, and should be increased as the capital funds augment.

FUNDS.—There would be three funds at the commencement:

1. Assurance Fund, providing for payment to members of death payments.
2. Relief Fund, covering amount available for relief grants.
3. Management Fund to cover working expenses.

Management.

The affairs of the institution shall be under the management of a president, vice-presidents, trustees, treasurer, auditor, secretary and committee.

General.

With the object of raising a definite sum of money as a nucleus it is suggested that donations be invited from all firms having employees eligible to join as members.

The apportionment of the income to cover the Assurance Fund would have to be determined by an actuary.

In conclusion, your sub-committee feel confident that if such a scheme as suggested can be adopted by the trade throughout the country its possibilities in the matter of benevolence can be largely developed in the best interests of the workers. It is understood that the scheme as submitted would be self-supporting, and that it would entail no expense to any existing trade organisation.

If the above scheme meets with the approval of the Council, your sub-committee will be only too pleased to draft and submit a set of rules governing the institution and elaborate the necessary details for its early inauguration.

(Signed) REG. C. BROMHEAD.
J. BROOKE WILKINSON.
E. PASHLEY PEALL.

As a result of discussion which followed a few alterations and suggestions were remitted to the sub-committee for further consideration.

Mr. Reginald Bromhead said that the proposals submitted were the result of consultation with an actuary, and that, subject to further actuarial investigation, the scheme was actuarially sound.

Appreciation of Committee's Work.

On the motion of Mr. W. N. Blake, seconded by Mr. H. J. Boam, the Council expressed its admiration at the great amount of work accomplished by Messrs. R. C. Bromhead, J. Brooke Wilkinson, and E. W. P. Peall, and for the excellent report which had been presented.

Mr. R. C. Bromhead said he would consult an actuary on the further points raised and report in due course.

On the motion of Mr. E. W. P. Peall, it was resolved that a copy be sent to each of the three associations.

Next Meeting.

On the motion of Mr. A. Cunningham, seconded by Mr. H. J. Boam, it was resolved that the Trade Council meet again on Monday, July 23, at K.R.S. offices at 5 p.m.

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Kinema Gleanings from the West.

Bad Business—Halls Closing Down—Another Tilt at the Kinema —Gaumont's Varied Program—Ideal's Big Subjects—Short Stuff.

From our Bristol Correspondent.

AT the moment business in this territory is about as bad as it can be. "Nothing doing," is the reply you get from practically every manager. Of course, some halls are in a better position than others; some are not losing so much money as others; a few may be paying their way and even making a small profit; on the other hand, there are kinemas which I know for a fact had not during past weeks taken enough money to pay their film bills. The position is really getting serious, and though things may take a turn after this month is out, many exhibitors will need a very good winter season of excellent business to enable them to recoup themselves for the losses of the summer.

Halls Closing Down.

Several other West Country halls have closed down recently. These include the Palladium, Gloucester; the Central Hall, Yeovil; and the People's Palace, Crewkerne. In most of these cases the closing of the house is of a temporary nature, and reopenings will take place in the autumn.

A New Kinema.

Crewkerne, which has just had one of its kinemas closed down, has had another opened to make up for the loss. The new hall is owned by Captain Colcherd, a gentleman who owns several other West Country houses; it is well-fitted up, and though at present only three shows a week are being given, a full six-days' program will be the case in a few weeks' time.

Another Tilt at the Kinema.

Recently Professor Benny gave a talk on the kinema to members of the Taunton Rotary Club at their weekly luncheon. During the discussion which followed various members expressed various opinions—all more or less unfavourable—on the films. Mr. White thought the lurid pictures were doing a lot of harm to Taunton factory girls, some of whom spent as much as 2s. a week on going to picture houses, and often they had not the money to afford to do so. They preferred going to the pictures to anything else. The tendency to-day was towards frivolity and not stability. In his opinion the kinemas would have to be improved if England was to be saved. He did not say what England had to be saved from. Apparently his grievance is that factory girls, after a long day of monotonous toil, prefer a little relaxation in the way of a visit to the pictures than another hour or two's hard work, grinding away at lessons in a night school.

WHO IS
RICHARD
TALMADGE?

Criticism from the "Outside."

A brilliant remark was made by another member, Dr. Winckworth, who said that he took a great deal of interest in the kinemas—from the outside. Generally speaking, he loathed the kinemas and all their works. I am afraid that the majority of the critics of the picture houses obtain their knowledge in the same way as Dr. Winckworth, from the outside, and do imagine evils which do not exist.

Gaumont's Varied Program.

E. J. Jennings has a wide and varied selection of new subjects to offer exhibitors. First of all are the "Hollywood Comedies," bright little two-reelers, with stars like Vera Steadman, Dorothy Devore, Viola Daniel and Bobby Vernon. A selection of these will be screened for the benefit of exhibitors at the Palace, on Tuesday next, the 24th. On the following Friday, at the same house, Mr. Jennings shows some of the new two-reel Western dramas of the Ranger Rider Series," while on the 31st he screens "It Pays to Advertise," a film version of the Broadway stage success, featuring Bryant Washburn. Another interesting series is "Wild Life In Madagascar," eight half-reels, which exhibitors can view at Gaumont's private theatre by communicating with Mr. Jennings. Last, but by no means least, is the big production "Fires of Fate," featuring Wanda Hawley, which will be trade shown in Bristol early next month.

Ideal's Big Subjects.

Mr. Prince, of Ideal Films, tells me he is doing remarkably well with "This Freedom" in the West Country. "Honour" and "Jealousy" also show good results from a booking point of view. Ideal has some big stuff coming along, including "The Hawk," in which dare-devil Hurricane Hutch does some thrilling feats, "Out to Win," a Denison Clift production, starring Catherine Calvert and Clive Brook, and "I Will Repay," a picturisation of one of the Scarlet Pimpernel novels. A fine bill of fare indeed, with big possibilities from the box-office standpoint.

Short Stuff.

I hear that Norman King is leaving Fleet Photoplays, news which will be received with regret by his many friends in the West. Mr. King was with Fleet in the early days of the firm, and has handled all the big subjects and the many successes put out by the house during recent years.

Mr. Campbell, of the Theatre de Luxe, Gloucester, offered a prize of five guineas for the best title for a waltz composed by David Paget, the violinist at the house. There were 178 entries, and the prize was awarded to C. E. Hobbs for the title "The Dream of Lough Neagh."

G. H. Blackburn, of the Palace, Bristol, has struck out in a new direction in the matter of presentation. He designs a new stage set each week, having a bearing upon the big picture in the program. Thus, an eastern picture is shown in an eastern setting, an American city story amidst New York's skyscrapers, and so on. The idea, besides creating an atmosphere favourable to the picture, impresses patrons with the fact that the management is alive and up-to-date in all its methods.

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Trade Activities in South Wales

Exhibitors' Long Faces: Looking for Better Times—Whittaker, of the Cardiff Capitol—Fine Stoll Show.

From our Cardiff Correspondent.

THE past week in South Wales has probably been the most disastrous in the whole history of the trade. The heat wave took the people out of doors, and the kinemas were empty. I have just returned from the mining valleys, and calling in at nearly twenty halls I found every one of them almost empty. "We have never had such a terrible time," said one very prominent exhibitor. "We might just as well close down. One night last week I only took twenty-five shillings—and my hall will hold nearly a thousand people!" This condition of affairs has been going on right throughout the territory, and exhibitors who came into Cardiff had very long faces. Still, one is hoping for the best, and one exhibitor remarked to me that with an increase in the pay of the miners he was confident that business would take a decided turn for the better within the next couple of months.

Mr. Whittaker's Holiday.

Mr. Whittaker, the popular manager of the Cardiff Capitol super-kinema, has gone away for a well-earned holiday. He has had a very busy time since he took over the management, and he has introduced into the Capitol programs many novel features which have proved very popular among the patrons.

Changing Hands.

The Coliseum, Cross Keys, a favourite hall in the Monmouthshire Valleys, is, I hear, shortly changing hands.

Variety to Pictures.

The Empire, Ebbw Vale, is running a series of pictures instead of variety.

Stoll's Fine Show.

Stoll's trade show of "The Indian Love Lyrics" at the Capitol, Cardiff, last week was one of the features of Cardiff private views. A good muster of exhibitors was there, and the film had a gratifying ovation. The special music was a big feature.

NOTES & NEWS FROM NEWCASTLE

FROM OUR OWN CORRESPONDENT

MR. WILLIAM WALKER (the representative of Messrs. Butcher's Film Service, Messrs. Granger, and Moss Empires), from the big figures of bookings he showed me the other day when I was in his office, has no reason to fear the reported dull times. When it is remembered the big and attractive features he is handling, there is not so much to be wondered at. "Where the carcase is there will the vultures be found," was Mr. Walker's way of alluding to the showmen's keen nose for attractions.

Brisk Business.

"The Newcastle Branch is finding business brisk, due to the fact that we have announced that bookings are now being taken on 'The Hottentot,' 'Mighty Like a Rose,' and 'The Isle of Lost Ships,'" was the comment of Mr. W. H. Linden Travers, the local manager for the Associated First National, when I called on him the other day. He added that the staff was working at high pressure. "Lorna Doone" had a six-days' run at the Stoll Picture Theatre, Newcastle, this week, and in connection with the film the Associated First National gave assistance with a big publicity campaign. In addition to the large posters there were novel "tie-ups" for the vestibule, and also some fine paintings of scenes from the film for window displays. At the beginning of this week Mr. Travers moved into his new offices at 134, Westgate Road, Newcastle, which has been fitted up on up-to-date lines, including a projecting theatre where exhibitors may view forthcoming Associated First National releases.

Local Pay-box Attraction.

The heat wave has had a rather bad effect upon some of the Newcastle kinemas, but this does not apply to the Empire Kinema, where Mr. Dalkin, the manager, who is always on the look-out for attractions, short or long, banked all his energy on the local film showing the Newcastle children's reception of the Prince of Wales, when 42,000 scholars formed themselves into a colour scheme representing a Union Jack and the words "good luck." This event being the talk of the city, Mr. Dalkin advertised it well, with the result that he reaped his reward in greatly increased attendances.

American Representative's Visit.

Mr. Sam Edwards, one of the Fox Film Company's American representatives, paid a visit to the Newcastle office last week, where he assisted many exhibitors by giving them hints as to the best methods of exploiting films booked from Fox's. Mr. Harry Browne, the local manager, has had a busy time in dealing with the numerous inquiries he has received for "The Love Image" and "The Custard Cup." The next attractions he will have to offer showmen will be the five-reel super-comedy, "A Friendly Husband," and the adaptation of "The Village Blacksmith."

Twenty-five Pounds for a Title.

Newcastle exhibitors, if they have the happy knack of compiling attractive titles, now have an opportunity of winning £25, which sum is being offered by Walturdaw's for a new title for "April Showers." Exhibitors are at liberty to send in suggested alterations, and these will be judged after the whole of the trade shows in the country have been held. The film will be screened to northern exhibitors within the next fortnight. The accessories department of the Newcastle Branch of Walturdaw's has recently installed a couple of projectors in the Elite Theatre, Middlesbrough, and another in the private theatre of the Associated First National Pictures' new offices in Newcastle.

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They Love It!

AUDIENCES GO WILD OVER

D. W. GRIFFITH'S

"ONE EXCITING NIGHT"

MYSTERY GRIPS THEM—LAUGHTER CONVULSES THEM—THRILLS HOLD THEM — ROMANCE PLEASES THEM AND THE GREAT STORM — THE GREATEST EVER PUT ON THE SCREEN—CATCHES THEM UP IN A WHIRLWIND OF ENTHUSIASM AND LEAVES THEM BREATHLESS — BUT HAPPY AT THE END.

YOUR PATRONS WANT THIS PRODUCTION.

D. W. GRIFFITH'S "One Exciting Night"

THE ALLIED ARTISTS CORPORATION, LIMITED,

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Hiram Abrams (Chairman)

Head Office: 86-88 Wardour Street, LONDON, W.1.

Telegrams: "Allartisco, Westcent, London." Telephone: Regent 5516, 1778, 1779

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MEETING OF MANCHESTER C.E.A.

A COMMITTEE MEETING of the Manchester Branch of the C.E.A. was held on Friday, July 13, at the Victoria Hotel, Manchester.

Among those present were Mr. W. Stephenson (in the chair), Messrs. E. Mitchell, A. H. Longford, J. H. Stansfield, C. W. H. Bowmer, M. Mott-Cowan, and Fred Carlton.

Arising out of the minutes, Mr. Bowmer reported that he and the organiser had visited the firm referred to therein, and as a result had obtained cancellation of the contract, but without recompense. It was pointed out that this was another case where Clause 12 operated unfairly. Mr. M. Mott-Cowan brought forward a matter *re* breach of contract, and Mr. Stephenson suggested the contract, correspondence, and particulars be handed to the organiser to obtain Mr. Norman Hart's opinion.

Among the correspondence read was a letter from Mr. Reg Yorke asking for prices of electricity. The organiser reported he had been able to obtain and forward particulars desired.

A letter was read from headquarters asking members generally to take all possible interest in the Great British Film Week. Another letter referred to the excellent work done by Mr. Stansfield in lobbying. Mr. Stansfield gave his report of the work done *re* the Tax Committee in London, and spoke of the enormous amount of work got through by the general secretary, Mr. W. Gavazzi King.

The Chairman, Mr. Stephenson, gave a full report of the arbitration proceedings between the member, Mr. Ramsden, of Bolton, and the Stoll Film Co., at the end of which it was proposed by Mr. Bowmer, and seconded by Mr. Mitchell, that the report be accepted, and the best thanks offered to Messrs. Stephenson and Longford for their work in the matter. Arising out of this matter, a great deal of discussion ensued as to the advisability of having a legal man, preferably a barrister, as umpire.

The organiser reported having settled amicably a small dispute between Mr. Popple, of Stockport, and Messrs. Curry's Exclusives.

Two new members were reported, the Lyceum, Hulme, and the Oxford, Dukinfield.

The pass book was examined, and the treasurer, Mr. A. H. Longford, announced a balance, after all accounts had been paid, of £324 14s. 9d. Mr. Stephenson remarked that it was exceedingly satisfactory, and would be very useful in propaganda work.

The organiser reported his telephonic communication with headquarters *re* the tax and the National Benevolent Fund, and said that the latter had been arranged on substantial and proper lines, and that it would be absolutely efficacious to all branches of the trade.

It was decided to have no meeting in August unless in case of emergency, when the organiser should summon the members. The meeting closed with a hearty vote of thanks to the chairman.

Mr. A. L. Feinman, who was responsible for the arrangement of the prologue which preceded F.B.O.'s screening of the Warner Bros. Screen Classic, "The Little Church Around the Corner," has been responsible for the exploitation of this picture in many of the leading towns in the United States, and exhibitors who desire an insight into American exploitation methods would do well to get in touch with him at 22, Soho Square.

News from

The REGENT FILM CO., Ltd.

Recently many important changes have taken place in this company, and the Regent Film Co., Ltd. seems to have got "into the limelight" quite a lot just lately.

NEW GENERAL MANAGER.

At the end of last March Mr. Gordon Craig gave way to Mr. Harry A. Andrews, well known in Renting Circles, and also remembered as an exhibitor by reason of his association with the Picturedrome, Eastbourne.

NEW METHODS.

The result of the change was that many new deals were negotiated. Also the policy of the company is to advertise direct to the public about release date, and afterwards, on all new subjects.

NEW FILMS.

Nazimova and Barthelmess in "Motherhood" (produced by Herbert Brennon), has been booked to nearly a thousand theatres.

The sports series of half-reelers, "Famous Football Clubs," have also proved enormously successful with exhibitors. Released on October 18, 1923, this series shows the 1923-4 teams and all the most famous clubs are due for filming.

Elaine Hammerstein in "Why Announce Your Marriage?", Maurice Costello and Wm. Davidson in "The Fighting Coward," are two Selznick pictures recently trade shown, and special mention must be made of Cosmo Hamilton's great dramatic masterpiece, "Reckless Youth," which will be shown to the trade in September. In October next some big super subjects will be announced.

PROVINCIAL ARRANGEMENTS.

Bristol and District is looked after by Mr. F. Moreton, a very able and conscientious man.

Birmingham and the Midlands is in charge of Mr. Monty Morton (late of European). The new offices are situated at 1-5, Hill Street, Birmingham. Telephone No. Midland 1686.

Manchester and District is under the control of Mr. W. Kay, well known in Trade Circles in Lancashire.

Leeds office activities now include Four Northern Counties in addition to Yorkshire. Mr. Leverton is now busily engaged in the Four Northern Counties renewing old friendships and making new ones. (Despatch Centre is Newcastle-on-Tyne, for the Northern Counties).

Glasgow. Mr. Cooper, an old employee of the Company, opens a branch in Glasgow at the beginning of August. He will be "at home" in Scotland and his methods and personality should appeal strongly to Scottish Exhibitors.

South Coast. Mr. A. R. Day takes over from Mr. Cooper (transferred to Glasgow) on 23rd July.

Mr. Day has been on the South Coast territory about 10 years and will be remembered as Walturdaw's Representative. His appointment is a very popular one.

GENERAL REMARKS.

The Regent Film Co. is very much alive and the announcements emanating from this House should be carefully watched. Big plans are being made for the future, and October next should witness the first of many Big things presented by this go-a-head concern.

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Scottish Notes and News.

Fair Week Attractions in Glasgow—Chaplin in Short Stuff—Fox "Educationals."—Teachers and Films.

From Our Glasgow Correspondent.

DURING the Fair week in Glasgow kinemas have not put on any special attractions—with one brilliant exception, which I will refer to later—and programs have been run on ordinary stuff, with here and there, as a concession to the holiday patron, something in the nature of a lightsome comedy. The Picture House in Sauchiehall Street has been exhibiting "Wee MacGreegor's Sweetheart," a typically Scotch subject, with Betty Balfour once more making her position more secure as the cleverest woman screen artiste we have in Great Britain. Without the smart dialogue of J. J. Bell, the creator of Wee MacGreegor, the story remains quite pleasant and cheery. Generally speaking, I should say that the kinemas have been well attended during the week, because a great number of people had not the money to spend going away. They remained in the city, and a visit to the local kinema was part of their home pleasures. The weather has been so fine that at the coast and country resorts some of the halls have played to poor audiences. In this connection the extra hour of daylight certainly does not help places of entertainment.

An Ambitious Effort.

To screen such a huge attraction as "The Four Horsemen of the Apocalypse" during Fair week in a purely working-class locality might seem rather a risky venture. Yet the Arcadia in Canning Street have done it, and I certainly must give the management every credit for their magnificent enterprise. They spared no expense in advertising the picture locally, and the district being thickly populated (but already well catered for by other halls), most kinema-goers knew well in advance what was coming to the Arcadia. Previously the film had had a run at the Coliseum music-hall, and a very successful run also at Cranston's. The publicity and talk accruing from those exhibitions were very valuable, and as there was no increase of prices, the management of the Bridgeton house were assured of big attendances. On Sunday was held a rehearsal for the orchestra and the "effects." When I mention that the prologue began at eleven o'clock and the film ended at half-past three, it will show that there was thoroughness about every detail. Early in the screening, when the tango is being danced in a cabaret scene, the orchestra was stopped three times until the music exactly fitted in with the movements of the two dancers. Mr. John McArthur, a noted musical conductor, was in charge of the orchestra. The "effects" were skilfully carried out, and though a miniature cannon was not procurable, every other contrivance as used at the Palace, London, was in evidence. Miss Hannah Anderson was the vocalist. The manager of the Arcadia is Mr. McPherson, and he deserves praise for the presentation and production of the film. The prices of admission were, of course, considerably lower than the charges made when the picture was first shown in Glasgow a few weeks ago.

Re-enter Max and Charlie.

I have just heard from Mr. Cohen, of F.B.O., that Charlie Chaplin and Max Linder will once again be seen in the short films that made them famous. Everyone remembers the Essanay champions, led by the prince of humorists, Chaplin, in the short stuff. The Max Linder titles include "Max Goes to America" and "Max Wants a Divorce." Both these separate attractions will be ready by September or October, and exhibitors may now make inquiry from the F.B.O. in Union Street, where Mr. Cohen has resumed the reins of office for the whole of Scotland.

"Educational Entertainments."

Under this title the house of Fox explain that their one-reel films are produced first and foremost for motion picture theatres and their audiences. The titles of some of them are interesting. "Bird Life" will appeal to everyone who has seen such common birds as the thrush and the sea-gull; while "The Story of Ice," with a complete survey of this industry, ought to be, in weather like this, more cooling than a tumbler—and a straw! I have not the least doubt films of this class are appreciated—and one-reel seems to be the correct length. Apart from those "Educational Entertainments," Mr. Field tells me that "A Friendly Husband" has met with a friendly reception from the exhibitors, many of whom are of the opinion that the English star, Lupino Lane, is going to be very acceptable to their patrons.

Why do the Authorities Frown?

"The Education Authorities of Glasgow are not very encouraging," was a remark made to me by Mr. McGillivray in the course of a chat I had with him. He was telling me of his experience when "Hunting Big Game in Africa" was shown at the Coliseum lately. Now anyone would think that as a supplement to a school teacher instructing his class on the wild life of Africa, the film would be useful if the boys and girls could see the thrilling adventures of the brave hunters. Of course, the juveniles can attend with their parents after school hours, and still be entertained as well as absorb instruction. But the Education Authorities as a body do not care to support films, and it is difficult to explain why, except that they are bound by rules and regulations in respect to the curriculum laid down, and to go beyond that is not in their province. The day will come, however, when the schools will have a projector of their own, and instead of a harassed teacher endeavouring to explain, for instance, the position of a certain town on a map, how much more effective it will be when the town is actually shown on a screen. Then it would be of living interest to the scholars who would hardly forget all the facts associated with it. Many teachers believe in the kinema, but they have to instruct according to the rules laid down by the authority.

Linking Up With the Schools.

Still, in spite of some difficulties, 40 schools in Glasgow received the publicity matter issued by European for the film I have mentioned, so Mr. McGillivray has every reason to be satisfied in the circumstances. The first and second series of the "Leather Pushers" are doing well, and the other Universal attractions have been inquired about, including "The Eagle's Talons," the sensational serial.

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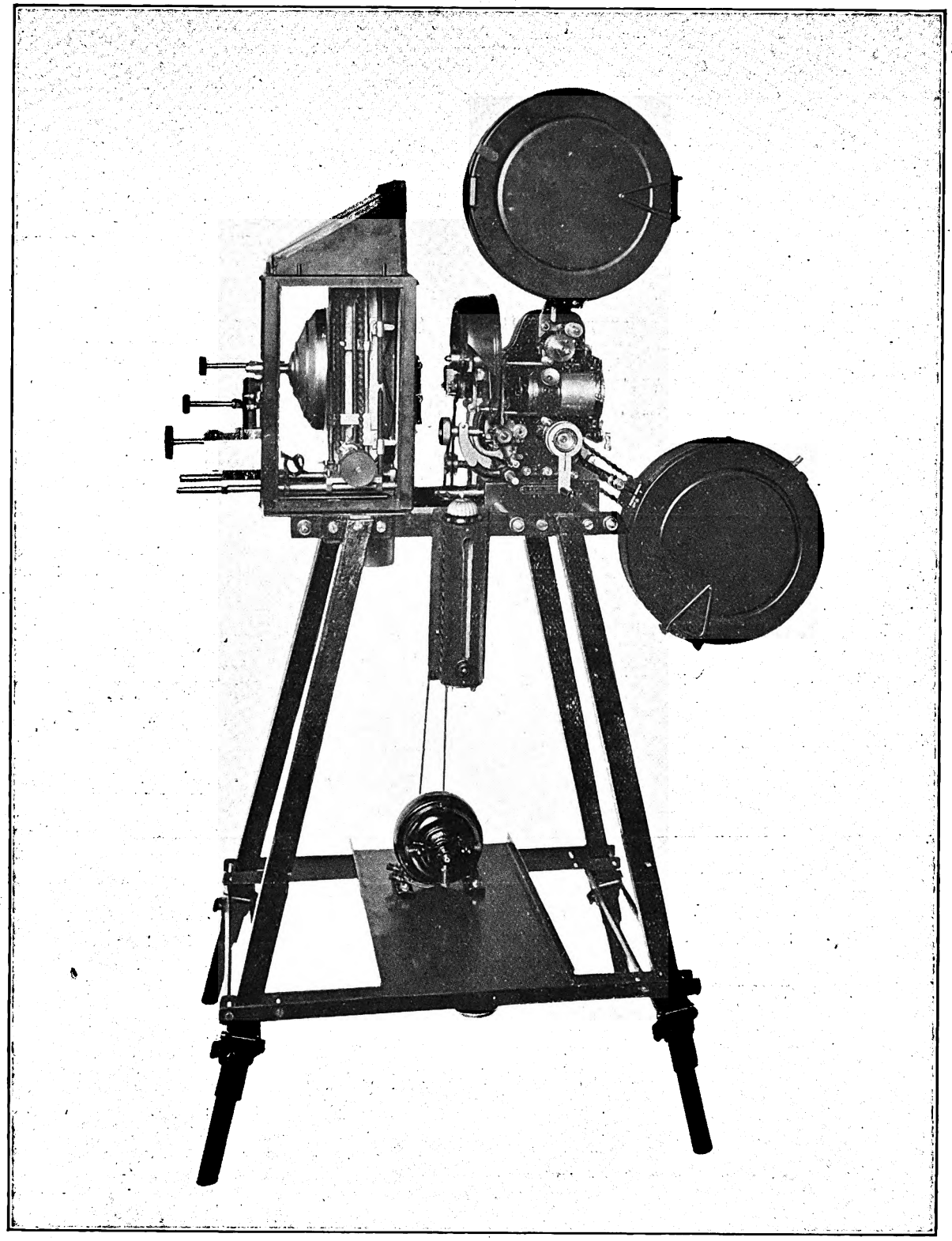

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FOX FILMING BIG ZANE GREY NOVEL

So many people are familiar with the thrilling Western stories of Zane Grey that much interest will no doubt be aroused by the news that Fox are preparing to screen an adaptation of "The Lone Star Ranger," one of this author's most widely-read novels. When completed the picture will be included in the list of Fox Specials for the coming season. The principal character will be portrayed by Tom Mix, who is particularly suited for the part of Buck Duane, for at one time he was a member of the rangers, and saw much service in the rounding up of outlaw bands. The supporting cast is headed by the charming actress, Billie Dove. Other important parts are played by L. C. Shumway, Stanton Reck, and Francis Carpenter. Owing to the importance of this production the filming will occupy a long period, but the result is fully expected to be the greatest Tom Mix subject yet screened.

THE KAMM PROJECTOR

FOR the first time the firm of L. Kamm, of 27, Powell Street, Goswell Road, London, E.C., 1., has shown this professional kinematograph, which comprises considerable improvements that modern times can produce. The machine is equipped with Kamm's patent well-known device of stopping the film when necessary in order to show short titles or writing, which is very often lost through insufficient length on the film. It is only necessary to stop the film so as to display the writing to enable the spectator to read what the film is about. It is a pitiful sight sometimes to see good films being spoilt without a comprehensible explanation. The invention, which is greatly patronised by the Educational Board, does not only serve the purpose of displaying the picture, but shows the picture being held stationary, and renders just as much service in the picture theatre where titles are insufficiently long, or where certain writing which is necessary to explain cannot be read quickly enough by the looker-on. The invention has been worked for a considerable time in France by the Continsouza-Pathé Co., who have built some thousands of machines, which are sent all over the world under Kamm's licence and which are patronised by showmen.

The machine is equipped with a new Mirror arc lamp of very original design. The carbons used on the arc lamp can be used the full length—12 inches. This fact eliminates the trouble of renewing carbons frequently. The arc lamp can be used on either current, direct or alternating. When used on alternating current it has a device to compensate the carbons in order to consume them evenly. This is very original, and of great service in the hands of operators. The whole mechanism of the arc lamp can be worked by one handle, and it is far simpler than the ordinary arc lamp, with its eight or ten adjustments. The current saved is practically two-thirds, and the bill for the consumption of electricity similarly small.

TUNEFUL SONG FOR NEW FILM

THE song, "Mighty Lak' a Rose," of which a special souvenir edition has been issued by the John Church Co., 103, Great Russell Street, in connection with the First National photoplay of the same name, is an attractive little number which the publishers are issuing in three keys—F, G, A. This song offers to exhibitors an opportunity of exploiting the film when it is shown in their halls, and might be used in connection with a tie-up.

LON CHANEY'S NEW HUNCHBACK ROLE

LON CHANEY, the "king of character actors," adds yet another famous character in his presentation of Quasimodo in Victor Hugo's "Hunchback of Notre Dame," just completed at Universal City. Besides studying for months the great French classic, to "sense the soul of the misshapen man-brute," as he expresses it, he had the aid of the conceptions of some of the famous French illustrators who expressed the form of Quasimodo—Brion, De Beaumont, Steinhal, and others. And to the composite of all these he has added his own conception. The result is said to be a vividly impressive picture of deformity, not without a definite compassionate appeal.

Chaney is five feet nine inches in height, but when he issued from his dressing-room ready for the director's camera he was a squat, distorted figure, not much more than four feet in stature, as the story describes the character, nearly as broad as tall. And to preserve the exact resemblance to the smallest detail, "still" photographs were taken immediately at the end of the final scene each day. These he used for making-up for each succeeding day.

IVOR NOVELLO AND GLADYS COOPER TO PLAY BONNIE PRINCE CHARLIE AND FLORA MACDONALD

MR. IVOR NOVELLO and Miss Gladys Cooper have to-day signed contracts to play the leading parts as Bonnie Prince Charlie and Flora MacDonald respectively in a film romance of the Young Pretender, to be produced immediately by the Gaumont Company, Ltd. A large number of scenes for "Bonnie Prince Charlie" will be filmed in Scotland, and Miss Gladys Cooper and Mr. Ivor Novello left for the North with the producer this week. One of the most impressive scenes in the play will deal with the Battle of Culloden, which the producer hopes to be able to film on the actual battlefield, if it is found to be pictorially suitable, and adequate arrangements can be made in such an inaccessible spot for dealing with the large number of people that will be required for this scene.

LEVIATHAN AND MERRY-GO-ROUND

WHEN the Leviathan, the greatest passenger ship in the world, sailed from New York to Southampton she had a fine assortment of pictures as entertainment for her record cabin and steerage list. "Merry-Go-Round," one of the greatest pictures of the year, topped the list in size and magnificence, and Baby Peggy's two-reel comedy, "Peg of the Movies," was probably the smallest. "Merry-Go-Round" has a new star in Mary Philbin, whom hitherto Universal have only employed in small parts. When the time came that she was ready for her great adventure, she received the big rôle in "Merry-Go-Round," which is a "super" picture dealing with gay life in Vienna before the war. Under the careful direction of Rupert Julian, the producer, it is said she has done a piece of work which will challenge comparison with the greatest screen artiste of to-day.

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THE MIRACLE OF TO-MORROW

NEXT FRIDAY the Apex Film Co. is trade showing at the Marble Arch Pavilion "The Miracle of To-Morrow," a picture with a most intriguing title, and one which has awakened no little curiosity in the trade. The best indication of what its theme consists is to be gathered from the foreword to the synopsis, which reads:

"From time to time there arises a man with a marvellously brilliant intellect . . . but sadly distorted, who is seized with an insensate craving for selfish power; who is almost maddened by some imaginary wrong; who will seek to use the creation of a wonderfully inventive brain to attain ends of personal vengeance. For such, fate has always one end—the spirit seeking evil is conquered by its own devilish contrivances."

All that goes to the making of a widely popular film—one that has a direct, intimate appeal for all audiences—is said to be contained in "The Miracle of To-Morrow."

With "Monna Vanna" the Apex Film Co. proved their ability to provide the trade with an infinitely superior production and a foremost attraction, and, their desire being to excel each time, their forthcoming production will be eagerly awaited.

FIRST NATIONAL PICTURES ABROAD.

THE following First National Pictures have been sold to the Societa Anomima Stefano Pittaluga, of Turin, Italy, for the territory of Italy, Sardinia, Italian African Protectorate, and the Italian African colonies: "Oliver Twist," "Daddy," "The Hottentot," "The Dangerous Age," 'Brawn of the North," "Fury," "The Eternal Flame," "Smilin' Through," "Lorna Doone," "Hurricane's Gal," "The Bond Boy," "Sonny."

Thirty-five First National pictures have also been sold to France and Goulette, of Manilla, for the Phillipine Islands, according to the First National announcement.

The rights to "Daddy" and "Circus Days" have been sold for all of Africa south of the Equator, according to an announcement from Associated First National Pictures, to Jack Sneiger, of Johannesberg, South Africa; and also "Man—Woman—Marriage," for the territory of Egypt, Palestine, and Syria, to Cattermoul and Wettstein, of London.

EUROPEAN'S NEW LONDON SUPERVISOR.

MR. H. THURSTON HARRIS, who joined European Motion Picture Co. about ten months ago as Eastern Counties traveller, has now been appointed to the post of London supervisor, with control of the whole of the staff—sales and dispatch.

Mr. Harris has had a long and varied career in the film trade, which he entered twenty-five years ago as the first comedian to be employed by Cecil Hepworth, at Walton-on-Thames. In those days he played 200-feet comedies and dramas, mostly exteriors in the village streets. He has also the unique experience of being one of the original comedians of the first talking machine in this country—the Vivaphone. He afterwards joined Western Import, when he handled two-reel exclusives of all the big stars of to-day. Subsequently, he turned his attention to British productions, by joining the Broadwest Film Co., and handled the first racing drama ever seen in London. The outbreak of the war interfering with the renting side of British production, Mr. Harris joined the Walturdaw Co., and remained with them for six years, where he handled some of the biggest products shown in this country, including Mary Pickford pictures.

"ENEMIES OF WOMEN'S" SUCCESS

SEASON EXTENDED.

THE Ibanez film, "Enemies of Women," which it was originally intended to run at the Empire, Leicester Square, for a month only, has been so well received that it will remain at that theatre for many weeks to come. Present indications are that it will play throughout the summer. During its Empire presentation the film has been seen by many prominent personalities of the social and political world in London, including Lord Loughborough, Lady Abdy, Sir Francis Towles, Lady Islington, and Prince Sorge Obolenski.

As a result of its London success the Cosmopolitan season at the Empire has been extended until the end of October, but it is doubtful how much of this period will be available for the display of "Little Old New York," which is scheduled to follow. The original London date had been scheduled for the world's premiere of this production, but it may now go on in New York first.

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THE PEOPLE.—"I can find nothing but praise for this film."

NEWS OF THE WORLD.—"'Loves of the Mighty' is a powerful play."

THE DAILY NEWS.—"The Kinemagoer who will not be thrilled by it must have a parched and impotent imagination."

PALL MALL GAZETTE.—"A splendid production."

THE SUNDAY CHRONICLE.—"The part of Danton is played by Emil Jennings, the finest film actor in the world. The picture holds one from beginning to end."

THE ENCORE.—"'Loves of the Mighty' will attract anywhere."

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JULY 30.
Assoc. First National....Domestic Relations ..... Own Theatre, 11

TUESDAY, JULY 31.
Famous-Lasky....Ladies Must Live .....New Gallery, 11
European....The Bolted Door ....Own Theatre, 11 & 2-30
Stoll....The Foolish Virgin ..... Scala, 3

WEDNESDAY, AUGUST 1.
Jury....Rob 'Em Good ..... New Gallery, 11-15
Jury....Glad Rags ..... New Gallery, 11-15
Jury....The Handy Man ..... New Gallery, 11-15

THURSDAY, AUGUST 2.
Gaumont....The Leopardess ..... West End, 11
Dewhurst Prods.....The Little Door Into the World..Alhambra T., 11-15
Jury....When Knights Were Cold ..... Own Theatre, 10 & 3

FRIDAY, AUGUST 3.
Assoc. First National....Domestic Relations.....Own Theatre, 11
Shadow Plays....Love—Intrigue—Passion....New Gallery Kinema, 11-15

MANCHESTER.

TUESDAY, JULY 31.
Stoll....The Mine ..... Winter Gardens, 11
Famous-Lasky....Ladies Must Live ..... Piccadilly, 11
Jury....Your Friend and Mine ..... Deansgate P.H., 11

WEDNESDAY, AUGUST 1.
Famous-Lasky....The Young Rajah ..... Piccadilly, 11

THURSDAY, AUGUST 2.
Jury....Her Fatal Millions ..... Deansgate P.H., 11

FRIDAY, AUGUST 3.
Stoll....The Starlit Garden ..... Winter Gardens, 11
Jury, The Hotel Mouse ..... Piccadilly, 11
F.B.O.....Man versus Beast ..... Gaiety, 11

LIVERPOOL.

MONDAY, JULY 30.
Stoll....The House of Mystery ..... Scala, 11-15

TUESDAY, JULY 31.
Capitol Productions....St. Elmo ..... Scala, 11
Weisker....The Hotel Mouse ..... Palais-de-Luxe, —

WEDNESDAY, AUGUST 1.
Gaumont....It Pays to Advertise....Palais-de-Luxe and O.T., 11 & 2-30
European....Trifling With Honour ..... Futurist, —
Jury....Her Fatal Millions ..... Kinema Exchange, —

THURSDAY, AUGUST 2.
Famous-Lasky....The Young Rajah .....Trocadero, 11
Stoll....Samson and Delilah Scala,11-15

FRIDAY, AUGUST 3.
Famous-Lasky....Ladies Must Live ..... Scala, 11
Weisker....The Soul of the Beast ..... Palais-de-Luxe, —

LEEDS.

TUESDAY, JULY 31.
Stoll....Samson and Delilah ..... Majestic 11
Famous-Lasky....Ladies Must Live ..... Scala, 11
European....The Phantom Fortune ..... Kinema Exchange, 11-40
Regent....The Fighting Coward ..... Kinema Exchange, 2-15

WEDNESDAY, AUGUST 1.
Jury....The Soul of the Beast ..... Majestic 11

FRIDAY, AUGUST 3.
Famous-Lasky....The Young Rajah ..... Scala, 11
F.B.O.....The Little Church Around the Corner.....Kinema Ex., 11-40
Stoll....The Foolish Virgin ..... Kinema Exchange, 2
Assoc. First National....Refuge ..... Own Theatre, 11-15 & 2-30

SHEFFIELD.

MONDAY, JULY 30.
Stoll....The Starlit Garden ..... Cinema House, 11

TUESDAY, JULY 31.
Famous-Lasky....The Young Rajah ..... Electra Pal., 11
Assoc. First National....Refuge ..... Grand, 10-45

WEDNESDAY, AUGUST 1.
European....The Phantom Fortune ..... Don, 11
Famous-Lasky....Ladies Must Live ..... Grand, 11
Regent....The Fighting Coward ..... Cinema House, 11

NOTTINGHAM.

TUESDAY, JULY 31.
Famous-Lasky....When Knighthood was in Flower.....Scala, 11

WEDNESDAY, AUGUST 1.
Assoc. First National....Refuge ..... Mechanics' Hall, 11
Walturdaw....April Showers ..... Long Row P.H., 11

THURSDAY, AUGUST 2.
Regent....The Fighting Coward ..... Mechanics' Hall, 11

BIRMINGHAM.

SUNDAY, JULY 29.
European....The Power of a Lie ..... Regent, 7
Jury....The Right to Strike ..... Futurist, 7

TUESDAY, JULY 31.
Stoll....The Starlit Garden ..... Scala, 11

WEDNESDAY, AUGUST 1.
Famous-Lasky....The Young Rajah ..... Futurist, 11

THURSDAY, AUGUST 2.
Jury....Crinoline and Romance ..... Futurist 11

FRIDAY, AUGUST 3.
Stoll....The Foolish Virgin ..... Scala, 11
Famous-Lasky....Ladies Must Live ..... Futurist, 11

SUNDAY, AUGUST 5.
Gaumont....The Leopardess .... Scala, 7

NEWCASTLE.

TUESDAY, JULY 31.
Jury..Youth to Youth ..... Picture House, 11
Stoll....The Starlit Garden ..... Tyne Theatre, 11-15
Gaumont....It Pays to Advertise....New Pav. and O.T., 11-15 & 2-15

WEDNESDAY, AUGUST 1.
Jury....Noise in Newboro' ..... Picture House, 11
Assoc. First National....Heroes and Husbands..Own Theatre, 11-15 & 2-45

FRIDAY, AUGUST 3.
Famous-Lasky....When Knighthood was in Flower....Grainger P.H., 11
Jury....Woman of Bronze ..... Picture House, 11
Stoll....The Foolish Virgin ..... Tyne Theatre, 1-15

CARDIFF.

TUESDAY, JULY 31.
Jury....June Madness ..... Olympia, 11
Walturdaw....April Showers ..... Capitol, 11-30
Assoc. First National....The Woman's Side....Kinema Exchange, 12-15
Assoc. First National....The Seventh Day.....Cinema Exchange, 12-15
Gaumont....It Pays to Advertise.....Kinema Club and O.T., 11 & 3
Stoll....The Mine ..... Own Theatre, 11-30 & 3

WEDNESDAY, AUGUST 1.
Jury....Success ..... Olympia, 11
Jury....Right to Strike ..... Olympia, 11-30

FRIDAY, AUGUST 3.
Famous-Lasky....When Knighthood was in Flower.....Cardiff C., 11-15
Jury....Great Expectations ..... Olympia, 11-30
Stoll....The Starlit Garden ..... Own Theatre, 11-30 & 3
Gaumont....It Pays to Advertise ..... Own Theatre, 3

GLASGOW.

TUESDAY, JULY 31.
Jury....Crinoline and Romance ..... Picture House, 11

WEDNESDAY, AUGUST 1.
Famous-Lasky....When Knighthood was in Flower..Renfield St. C.H., 11
Jury....The Woman of Bronze ..... Picture House, 11

THURSDAY, AUGUST 2.
Jury....Youth to Youth ..... Own Theatre, 2-30

FRIDAY, AUGUST 3.
Regent....Why Announce Your Marriage? ..... Scala, 11
Assoc. First Nat.....Heroes and Husbands.....Own Theatre, 11 & 2-30
European....The Phantom Fortune ..... Own Theatre, 2-30

BRISTOL.

SUNDAY, JULY 29.
Regent....The Fighting Coward ....Palace, 3

TUESDAY, JULY 31.
Gaumont....It Pays to Advertise ..... Palace and O.T., 11-30 & 3

WEDNESDAY, AUGUST 1.
Assoc. First National....The Woman's Side.....Own Theatre, 11 & 3

DUBLIN.

TUESDAY, JULY 31.
Gaumont....For the Defence ....Own Theatre, 11-15

WEDNESDAY, AUGUST 1.
Assoc. First National....Scars of Jealousy.....Sackville P.H., 11-30

BELFAST.

WEDNESDAY, AUGUST 1.
Gaumont....Hollywood Comedies ..... Imperial, 11

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Mr. Crabtree	Mr. JAMES REARDON
Mr. Snake	Mr. WALLACE BOSCO
Sir Harry Bumper	Mr. FATTY PHILLIPS
Mr. Careless	Mr. JACK BOUSFIELD
Moses	Mr. A. G. POULTON
Trip	Mr. JACK MILLER
Rowley	Mr. WILLIAM T. DELTTRE
Maria	Miss BILLIE SHOTTER
Aunt Agatha	Miss LOTTIE BLACKFORD
Lady Sneerwell	Miss ELSIE FRENCH
Mrs. Candour	Miss MARY BROUGH
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Lady Teazle	Miss QUEENIE THOMAS

Trade Show Announcements will . . be made in due course. . .

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The Film Renter and
Moving Picture News

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No. 507. SATURDAY, JULY 28, 1923. SIXPENCE.

Finance the Trade Council.

FOR many months past there has been an insistent demand from the whole of the kinematograph industry for the revival of the Cinematograph Trades Council, and when, in response to this demand, the Council again came into being a short two or three months ago, it was hailed with satisfaction by the trade as a whole. It will be remembered that at the time the Council was resurrected the three associations, viz. : the K.R.S., K.M.A., and C.E.A., each voted the sum of £50 towards the initial working expenses, and inasmuch as this small sum has been spent during the time the Council has been in existence, the trade is faced with the fact that the C.T.C. is likely to pass out of existence owing to lack of financial support.

The position, which was discussed at a Council meeting on Monday, revealed the fact that their finances were practically exhausted, and that the K.M.A. were not in a position to promise further support, the onus therefore being upon the C.E.A. and K.R.S. to support them if the Trades Council is to continue. Every thinking member of the industry will agree that this is an exceedingly unsatisfactory state of affairs, and one that demands the attention of the whole of the trade.

During the time the Cinematograph Trades Council has been in existence it has successfully attempted to grapple with some vital problems affecting every member of the industry. Realising that if the kinematograph trade is to progress there must be a larger attendance of the public at kinemas, they delved into the necessity of more publicity to induce people to visit the kinema more regularly, and in their report came to the conclusion that an organisation should be set up involving a minimum sum of £2,000 per year. Another Committee, under the admirable guidance of Mr. Reginald Bromhead. issued a really splendid report containing practical suggestions for a Provident Fund, which was fully referred to in last week's issue of this journal. Here again, to secure the initial working of the fund, a certain sum of money is necessary, and, in fact, for every scheme that has been considered by the Trades Council money must, of a necessity, be forthcoming to secure a successful working.

What is the position? At the present moment the Trades Council have had a paltry £150, which has, very naturally, been swallowed up in expenses. How can any organisation in this trade be expected to function upon such an extraordinarily small capital? There are many matters that require the attention of the Cinematograph Trades Council, but every one of them also requires money spent upon them. A subscription of £50 from each of the Associations is a mere drop in the ocean, and nothing can be carried out unless the Trade unite and subscribe a definite sum of money for the flotation of various schemes which the Council have in mind. The members of the Council are busy men, all of them giving their valuable time unselfishly for the good of the industry, and if their work is to be hampered for want of funds then it must react on the whole of the Trade.

The Cinematograph Trades Council cannot be expected to continue in its present unsatisfactory state. They have no funds, and the first duty of this trade is to decide that if they consider the Trades Council is necessary for the welfare of this industry, to endow them with sufficient funds to carry on their work. Most of the prominent members of the Trade have, during the past few months, expressed their conviction that the progress of this industry would be materially helped if there were a Council directing its energies towards the proper channel. Such a Council has been brought into being, and although we do not profess that it is perfect yet the members have undoubtedly embarked upon the right lines in their preliminary work. The Provident scheme in particular is a piece of work of immense importance to every section of the trade, for at least it presents every working member of the industry with a real, practical document of how such a fund will benefit them. For this alone the Trades Council deserve the undivided support of the industry, and steps should be taken at once to see that a meeting is held to enable producers, renters and exhibitors alike to contribute the necessary funds for this Council to function in a greater degree than it has ever done in its history.

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THE petty jealousies of people in this industry astonish one more and more every day, and the last instance is even more lamentable than anything that has preceded it. Merely because a theatre was showing a film before release at a charity matinee for one afternoon only, at which royalty was being present, a fellow exhibitor adopts the selfish attitude of prohibiting the picture from being shown, with the consequence that this trade has come in for some very undesirable publicity in the Press. Surely this particular matinee was a case where every first-run customer who had booked "Safety Last" might have allowed the picture to have been shown for one performance under the patronage of H.R.H. Princess Mary without insisting upon their rights being reserved. They stood to lose nothing, and, in fact, would gain some excellent publicity which would be valuable when the picture was generally released. The whole effect of this unfortunate dispute has been to put the trade in very bad odour, and it will probably be a long time before a film is shown to royalty again. Such selfish methods are very hard to understand, and whilst the Exhibitors' Association disclaim any responsibility in the matter, surely this was a case when they might have moved with advantage. The whole episode is one that will require a lot of forgetting.

Not a C.E.A. Matter.

MR. T. HERBERT KAYE, chairman of the Leeds C.E.A., directs my attention to a heading which appeared in these notes last week, wherein, apropos of the Yorkshire Exchange dispute between the Exchange authorities and Messrs. Bruce and Haines, it was stated that "the Leeds C.E.A. took the wrong line." As my readers will have probably seen, this matter has nothing to do with the Cinematograph Exhibitors' Association in Yorkshire, and I regret that such a misleading heading should have been given to the article. Mr. Kaye is, by the way, in perfect sympathy with the views expressed in these columns.

Another Storm In a Teacup.

SPEAKING of the Exchange reminds me that a very pretty little dispute is still going on in Leeds, this time between the local exhibitors' association and the Exchange directors. It appears that the C.E.A. have been in the habit of holding a meeting in the Exchange on a certain Friday in every month, and have now been informed that they cannot hold their meetings whilst a trade show is in progress. As a consequence members of the C.E.A. have stayed away, as a protest, from the last two meetings that have been called, and I understand that unless they are given the same privilege as heretofore they intend holding their future meetings elsewhere. Here is another storm in a teacup. It seems lately as if the Exchange is continually in the limelight. There is a good deal in the view of the local C.E.A. that they were in existence before the Exchange was thought of, and they must put their Association before the Exchange, but at the same time there has always been a little feeling amongst renters that whilst their trade shows are being screened the members are meeting in the same building and not viewing their productions. If, however, the meeting was held elsewhere the same thing would occur, so I really think it would be far wiser of the directors of the Exchange if they allocated a certain afternoon, as before, to the exhibitors' association, and at the same time notify every renter that this meeting was being held so that he could arrange his trade shows accordingly.

By the W

A Weekly On Trade

The Mark and the Movies.

CONDITIONS in the German film industry are almost beyond description owing to the fluctuation of the mark. Mr. F. Norman-Wright, who returned from Berlin last Saturday, tells me that production is almost at a standstill, and there are hardly any of the studios working at all. The bewildering state of the mark was responsible for this state of affairs, as daily it jumps to unheard of heights, going to two million whilst he was in Berlin. Only three or four companies are doing any producing whatever, the principal being the Decla Bioscope, who are still busily engaged upon the great Wagnerian photoplay, "Seigfried." This is expected to be the greatest photoplay ever produced in Germany, and is being directed by Fritz Lang, the producer of "Dr. Mabuse." Strikes are occurring at the studios almost daily, and what the end will be it is impossible to foretell, but it certainly looks as if Germany will not figure very prominently in the production field for some time.

The Ritz-Carlton Capture.

RODOLPH VALENTINO and his wife are due to arrive in this country on Monday, and I can well imagine this screen artiste will receive a flattering amount of attention while he is over here. As exclusively announced in last week's issue of THE FILM RENTER, Valentino is to make four pictures for J. D. Williams, and in view of the popularity of this star, Ritz-Carlton Pictures have certainly made a very big capture. It is curious when one reflects that Valentino appeared on the legitimate stage over here only a few years back, and, to use an American phrase, "cut no ice whatever." To-day he is one of the biggest artistes in motion pictures—his salary running, it is reported, into the neighbourhood of £2,000 per week.

A Prophecy for 1924

IN these dull days it is a pleasure to read the views of experts in the film industry in America who prophesy that the latter part of this year and 1924 will be the most prosperous in the history of the film industry. The American market is a very good criterion of how things go, and the English market follows it very closely. Personally, I think that when the holidays are over the industry in this country will receive a tremendous boom, and by the number of big productions that will be ready for showing, a great number of which I am pleased to see are British, there is no obstacle in the way of big business in the kinemas.

Anatole France On the Screen.

WHILE he was in Europe, Dr. Hugo Riesenfeld, the managing director of the Rivoli and Rialto Theatres in New York, purchased the French production entitled "Crainquebille." This picture,

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lay Notes.

Causerie Topics.

which Samuel Rothapfel admired so much when he saw it privately in this country, and which he booked for the Capitol, Granger's have secured, and are putting out under the title of "Ole Bill of Paris." Anatole France, who has written this story of delicious satire and quaint, whimsical humour, has been extraordinarily interpreted on the screen by the well-known actor, Maurice de Feraudy, and the fact that the sub-titles have been written by Pett Ridge will make many curious to see this photoplay.

Golden Silence.

IT would not be a bad practice if exhibitors unable to be present at trade shows and giving their tickets to others, accompanied the gift with a request that the recipient should for the occasion give her tongue a holiday "Her" is written advisedly, for the majority of the tickets so disposed of are used by women, many of whom are totally oblivious of the fact that some individuals, at all events, visit trade shows with a serious purpose in mind, viz., that of estimating the picture's value in various ways. Nothing is more disturbing to a viewer than to be placed just in front of garrulous women, whose conversation is inane to a degree and destructive of the quiet atmosphere necessary to a thoughtful reception of the picture. The practice pursued by some renters of prefacing the screening of the picture by the exhibition of a slide courteously requesting silence is one that might be more widely copied, and thus single protesting reviewers might be saved that peculiar brand of third-hand veiled retort that is the usual result of a direct appeal.

Kinema Losses and the Tax.

I NOTICE that Sheffield and District Films, Ltd., have made a loss of over £11,000 on their last year's working—a regrettable state of affairs, directly traceable to the Entertainment Tax. The Financial Secretary, in defending the tax, seized with avidity on the New Century Pictures' report, which made a profit last year, and totally ignored hundreds of other cases where a very lamentable state of affairs existed. In view of the alarming number of theatres that have closed down within the last few weeks, a very strong effort will have to be made to get this tax removed next year. It is no use fooling about with the question any longer. It must be tackled more seriously than ever before, and offending Members of Parliament must be brought to book.

The Colston Hall Case.

WEST OF ENGLAND, and particularly Bristol exhibitors, have been much exercised in their minds recently concerning the showing of films at Colston Hall. They appear to have definitely made up their minds to boycott any renting concern that books films to this hall in future. Seeing that Colston Hall is run by the corporation, and that the exhibitors have to pay rates and taxes in the city, it does seem more than a little unfair that exhibitors in that city should have to put up with competition with this hall. At the last monthly meeting of the Bristol and West of England Branch of the C.E.A. there were some strong comments made and a determination expressed to have nothing to do with any firm which booked pictures to this hall. Personally, I am not in favour of boycotts, and this is where I think the C.E.A. members always make their fatal mistake. Whenever anything happens that they do not agree with, inevitably they decide to indulge in a boycott. The whole matter can be arranged without recourse to such stupid threats, and I am certain that if a deputation of exhibitors waited upon the renting firm in question they would receive every satisfaction.

A Roscoe Rumour.

ROSCOE ARBUCKLE is variously reported to be working in films in Berlin, and putting over a comic turn in Atlantic City, in America, where he is said to be receiving 6,000 dollars a week. He cannot be in two places at one time, and I think it is more likely he is still resident in America, as I can imagine he would be earning far more money in that country than he would in Germany at the present moment. Incidentally, the German producers are endeavouring as far as possible to get English and American artistes to star in their films, as I see that both Stewart Rome and Madge Stuart are to play the leading parts in a film to be produced in Berlin immediately.

Buster Keaton on "Spoof Concerns."

AMERICA, no less than England, has its share of fake "movie schools," and these are receiving the vigorous attention of the California State Labour Commission and the Los Angeles police. Film directors and stars are heartily approving the action of these bodies, and among them Buster Keaton has been vigorously denouncing such spoof concerns. "Scores of persons," he declared recently, "have applied at my studio lately from all over the United States saying they had been promised work with my company and other studios in Hollywood in return for taking courses in make-up and other things. It's got to be stopped."

The American Tongue.

APROPOS of the recent correspondence in the FILM RENTER on American sub-titles, the following notice exhibited at Cherbourg, near the docks, provides its own comment. "English spoken here: American understood." There are limits, even to the Frenchman's efforts in language.

Stolls Join Film League.

THE latest recruit to the British National Film League is the Stoll Film Company, and this acquisition will undoubtedly add considerably to the strength of the League, which now comprises practically the whole of the producing companies in the United Kingdom. There are only one or two British producing companies that have not yet joined, and these are expected to do so in the very near future, so that before the end of the year the Film League is likely to contain a hundred per cent. membership.

Tatler

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Jealousy Carried to Extremes

Exhibitor's Dog-in-the-Manger Attitude to Royal Film Matinee that is a Reflection on the Whole Industry.

ONE of the strangest instances of an exhibitor attempting to prevent a picture from being exhibited at a Royal charity matinee has occurred during the past week. It will be remembered that a film matinee had been arranged at the St. James' Picture Theatre for the purpose of obtaining funds for the St. George's Hospital, at which H.R.H. Princess Mary had graciously consented to be present, and which was to take place last Thursday, July 26th. The management of the St. James's, wishful to show a program which would attract as large an attendance of society people as possible, secured from the W. and F. Film Service the promise to allow them to show the latest Harold Lloyd picture, entitled "Safety Last," and this was accordingly advertised as being the main feature of the program.

Some few days after the advertisements appeared, W. and F. Film Service received a letter from Mr. Norman Hart, solicitor to the Cinematograph Exhibitors' Association, acting on behalf of one of its members, to the effect that inasmuch as his client had contracted for the first run rights of this production, he must ask for the picture to be immediately withdrawn from the St. James's, failing which an injunction would be sought in the Courts.

As the legal position is that a technical breach of certain contracts would be created by this exhibition. W. and F. have been compelled to withdraw their offer, and, as everyone knows, Messrs. Goldwyn substituted their picture, "Enemies of Women" at the matinee which took place on Thursday.

SHUTTING OFF PUBLICITY.

The incident has occupied considerable space in the lay Press, and evoked a great deal of discussion, most of which has reflected somewhat badly on the kinematograph trade as a whole. Mr. C. M. Woolfe, the Managing Director of W. and F., had no alternative but to withdraw the film, which he was lending free of charge, as well as giving a substantial sum towards the proceeds.

It is astonishing, to say the least of it, to find such a dog-in-the-manger attitude adopted by the exhibitor in question for what earthly damage the showing of this production for one performance only could have done to him is indeed hard to find.

The St. James's Theatre only holds 800 people, the prices for this particular matinee ranged from 2s. 6d. to £1 1s. 0d., and practically the only persons expected to be present were society people who, it is safe to assume, would not ordinarily visit any of the kinemas in the immediate vicinity of the Victoria district. The exhibition of this film would undoubtedly have received favourable criticisms in the columns of the daily papers, which would have been an excellent thing for all West-end theatres showing this film on release date.

The objects of the matinee were commendable, and one would reasonably suppose that no exhibitor would raise any objection to a film being pre-released for one performance, particularly when a member of the Royal Family was to be present.

We are somewhat surprised that the Cinematograph Exhibitors' Association allowed such an incident to occur, for it has undoubtedly damaged the kinematograph industry in the eyes of the public.

ATTITUDE OF THE C.E.A.

No Action taken in the Matter.

We are asked by the Cinematograph Exhibitors' Association of Great Britain and Ireland to state that it has not taken any action in reference to the showing of a certain film at a charity matinee, as has been stated in the press.

The Association, not having been approached in any way, knew nothing of the matter referred to, but has made inquiries, and finds that the renting firm whose name has been mentioned in connection with the matter entered into a contract with the proprietor of a kinema to hire to him the film in question, and sold to that exhibitor the exhibition rights for a particular area, which included the district in which it was proposed to hold the charity matinee. This firm of renters, after having done this, offered the film for the matinee without asking the consent of the exhibitor who possessed the exhibition rights, or, in other words, offered to the promoters of the charity matinee something which it was not in its power to do without a breach of an existing contract.

The exhibitor consulted his solicitor, and the attention of the renting firm was thereupon drawn to what had happened, and to the fact that they were acting in breach of their contract. It will be seen that the matter is purely one of contract between a renter and an exhibitor, and that the statement, which is understood to emanate from the renting firm, that the withdrawal of the Film is due to the action of the Cinematograph Exhibitors' Association is incorrect. Confusion seems to have arisen from the fact that the exhibitor consulted his solicitor, who is also the Association's solicitor.

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The Inevitable End.

MANCHESTER'S decision to adhere to their present form of censorship, refusing to accept the suggestion of the Home Office that they should only accept those pictures passed by the British Board of Film Censors, once again brings the whole question of censorship into the limelight. For many weeks past there has been an extraordinary number of decisions taken by various authorities in regard to the censorship of films, and apart altogether from the various Watch Committees, such as Manchester and Wigan, that have been recently discussing this important subject, it is curious to note that in a paper prepared for The International Association for the promotion of Child Welfare at Geneva this month, a delegate from Birmingham suggests that the principle of state-wide censorship of films be accepted. It will also be remembered that within the past few weeks the L.C.C. have placed their ban upon pictures which have not been passed by the British Board of Film Censors, a ban, by the way, only effective in the London area, whilst the Wigan Watch Committee, in discussing the matter, have passed a resolution to the effect that the only remedy is Government censorship, and it would appear as if this was fairly certain to come to pass in the near future.

In view of the divergence of opinion of many members of the kinematograph industry upon the necessity of a State Censor, it may be as well at this juncture to examine the position in its true light. Undoubtedly a careful review of the whole subject of censorship as it stands to-day impresses the most impartial observer with the glaring fact that our own Censorship Board is not accepted by every one of the Watch Committees and Licensing Authorities in this country. It is reviving ancient history to go into the many causes that have governed the decisions of many of the local authorities throughout the provinces in refusing to give their sanction to the showing of pictures which have already received a certificate from our own Censors; they are well known to every reader of this journal, but it is an undoubted fact that many pictures that have received A. and U. certificates in London have been turned down in the provinces.

The present position of affairs is extremely unsatisfactory, and certainly is, to say the least of it, extraordinarily confusing. Producers of pictures upon which a great deal of money has been spent have no clear and definite assurance that their pictures will be allowed to be shown everywhere, even assuming that they receive the sanction of the British Board of Film Censors. The same difficulty affects exhibitors, who are in a like position, and it cannot be gainsaid that it is an extremely unsatisfactory state of affairs. The weakness of the British Board of Censors is, and always has been, that it has no compulsory power behind it. Films banned in one district are shown in another, and it is obvious that a national system would obviate any such procedure, and place all exhibitors on the same footing.

What are the objections to a State Censor? There are many members of this industry in favour of a State Censor of films because they know that this is the one and only solution to the whole of the trouble. Thinking members of this trade realise that a Government Censor must operate to the betterment of the industry, because every producer, renter, and exhibitor would know exactly where he stood, and the latter, particularly, would not be at the mercy of every pettifogging little authority who can place an embargo upon his program. Producers, too, would know the defined limits to which they could go in their pictures, and whilst, happily, there are at present very rare instances to which exception can be taken, with a State Censor there would be nothing but clean and wholesome films produced, to which no possible exception could be taken.

The opponents of a State Censor, on the other hand, are convinced that our own Censorship Board can operate in a far more satisfactory manner, and view with alarm the idea of having a Government department tacked on to this industry. Their views are entitled to every respect, for not only have they, but every member of the Trade has, a dread of Government interference What the sponsors of the British Board of Film Censors fail to realise, however, is that every day their own Board is receiving more and more opposition to its decisions, and from a city like Manchester even open defiance.

The decision of Manchester is, indeed, an important matter for this industry, for it indicates very clearly that the authorities there are not prepared to accept as final the decisions of the British Board of Censors. Manchester is certain to be followed by other important towns and boroughs in the United Kingdom. Last year we had the unfortunate instance of a certain notorious production being turned down by Manchester, and yet being accepted by the Salford Watch Committee, and such anomalies are reacting badly upon the British film industry. A State Censor of films would, undoubtedly, provided pressure is brought to bear upon the Home Office to appoint the right man, be a good thing for this industry.

It cannot be said that the censor of plays has had any evil effects upon the legitimate theatre. In fact, the censor in the theatrical industry exercises an exceedingly wide discretion, and there are only very rare instances where his decisions are questioned. The same thing would conceivably happen in this industry. Directly Mr. O'Connor retires from the presidency of the British Board a State Censor is certain to be appointed, and now is the time for members of the British film industry to recognise this salient fact, and strike the best bargain they can with the Home Office.

Censorship is a matter that strikes at the very root of the industry, and if it is not seriously tackled, the members of this trade will have only themselves to blame when the inevitable occurs.

Ernest W. Redman

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The Tax Campaign Failure

Pungent Criticism By F. E. Adams.

VIRULENT DENUNCIATION OF "AMATEUR FOOLING"

F. E. ADAMS sends us the following contribution from Aix-les-Bains, where he is staying for the benefit of his health. As will be seen, Mr. Adams vehemently criticises the methods of the last Tax Campaign Committee, and there is undoubtedly a great deal of common sense in his arguments. Whilst we have not on occasion seen eye to eye with Mr. Adams, yet there is no gainsaying the fact that he has at all times worked his hardest to secure the abolition of the Entertainments Tax, and his views at the present moment are well worth the attention of every member of the industry.

July 19, 1923.

Quietly reading the report in the trade papers of the last North-Western Branch Meeting caused me to realise that the new Tax Campaign has ended, and we can now, for the first time, take a fair view of what has been done. The new Tax Committee started off by voluble criticism of the work and methods of its predecessors. We had been too forceful, too vigorous, we had taken too strong a tone to the authorities, we had not pleaded prettily with them, we had even committed the crowning infamy of saying something which one or two people affected to recognise as a veiled threat. In reality we had merely made it clear that unless this war tax on the gross receipts of a perishable article was quickly removed, we should adopt methods of utilising our great power that would ensure that it was removed before our trade became totally and irrecoverably bankrupt. We created something like an uproar in Parliamentary circles, we were told, and although we secured a strong and notable debate in the House, we did not get the tax off. What we had failed to do by our energetic methods, our successors were to accomplish by bleating, bowing, scraping, and a display of gentle courtesy to the authorities. What has been the result?

Further From the Goal.

Put bluntly, the result is that we are much further off from the abolition of the tax than we were last year; the showing in Parliamentary debates was much worse than last year, the voting shows on analysis no improvement, and the impression left on the House has been simply deplorable. In place of a perfectly clear issue as regards—first the unfairness of the tax, and second, its incidence working to the disadvantage of the poorer classes, we have landed into a maze as difficult as the famous Hampton Court specimen—in fact, our position now seems to be mixed up with the rich man's stalls and the cost of American super-films, instead of a clear issue whether we should or should not pay 8d. to allow a man, his wife and two children to occupy four 3d. seats. The Tax Committee have carried their brand of courtesy to the point of letting Sir William Joynson Hicks make an incorrect, exaggerated and damaging attack on the trade without one single authoritative voice being raised in public or Press to remedy the impression he left. I have waited day by day for someone to clear our name before the House and the country, but I have waited in vain. Our case has simply been lost by default and negligence.

"Bumptious Amateurs."

It is small satisfaction to me to be able to say, "I told you so." Practically every prophecy I made over this deplorable tax has, as is now well known, proved true; but that cannot restore our lost prestige, nor make up for another year of this deadly tax. I prophesied exactly what would happen on the new lines of procedure and I carefully and publicly dissociated myself from a policy which I saw was suicidal. During the progress of the new campaign, I said nothing to hinder the work of the Committee, and watched in silence while blunder after blunder was made. It was galling to me to have the methods of my 1922 Committee criticised and dismissed with airy contempt, in some cases by people I would not think capable of running an apple-barrow. I knew well enough how short a distance their pitiful methods would take them, and it must have been painful for men like Barber, Gale and others to see the solid achievement of the previous campaign being frittered away by bumptious amateurs at negotiation. These are strong words; but I feel strongly; I say plainly that it is not right to foist the methods of a country tailor's shop on to a big trade in critical negotiations with an astute Government department.

To Fight—Not Kiss.

I have had numerous letters deploring the result of this last debacle in the Commons, and one trade leader told me frankly that although he had previously been opposed to me, he now believed our 1922 Tax Campaign was on right lines and that if it had been persisted in this year would have been successful. Why the plea of class inequality, which was so formidable a weapon last year, was abandoned this year, I cannot understand—presumably, I suppose, because it ruffled the Parliamentary dovecotes and made members wonder what would happen in their constituency. No wonder some sly M.P.s congratulated the Tax Committee on its change of attack!

I call on the trade to see to it that the same thing does not happen again this year. Let us be done with this amateur fooling. When our representatives are dealing with the experienced negotiators at Whitehall, they need more than a silk hat and a swollen head. Above all, let us hear no more about dealing with the politicians gently. Do not send our champions out to fight for our rights and then tell them they must only kiss our opponents. I say plainly that concessions on this tax will only be won by force. Parliament will give us exactly what it knows we can take; no more and no less. Let us make up our minds that, if we go after it ruthlessly, we can take much. Once more, I beg for this campaign to be divorced from our organisations. No organisation with its "constitutional" limitations can ever handle a job of this size. Once more, I beg for the necessary power to be given to two or three big and trusted men in the trade, with adequate funds and no questions asked so long as results are forthcoming.

So long as our leaders flirt with:

(*a*) Flat rates;

(*b*) Passing benefits which we cannot afford on to the public; and

(*c*) Mixing up our case with the case of the West End theatres;

so long will the tax on gross receipts remain with us. So long as you tolerate and vote for such stupid methods, you must not grumble if, after spending £200 on your week's show and only take, say, £180, you have to disgorge as a tax a further £50, increasing your £20 loss to £70.

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Ambitious New Program.

Details of the New Universal Sixty.

CARL LAEMMLE DISCUSSES FORTHCOMING PRODUCTS

MR. EDWIN J. SMITH, managing director of European Motion Picture Co., Ltd., has just returned from Paris, where he went to confer with Mr. Carl Laemmle, president of the Universal Pictures Corporation, upon the forthcoming Universal Program as it concerns exhibitors in the British Isles.

Mr. Laemmle has just arrived from New York upon his annual visit to the European Branches of the Universal, and to make a general survey of film conditions in the countries concerned. To Mr. Smith he discloses details of the most ambitious program yet outlined by the Universal Pictures Corporation.

Universal is in a better position for the forthcoming season than any other company in the entire industry, is the Universal challenge.

While exhibitors are being bombarded by annual announcements and urged to sign up for products that consist mostly of a list of titles of pictures yet to be made, Universal has a large proportion of its next year's product on hand and ready for exhibition.

Can Look Before They Book.

Exhibitors won't have to gamble with Universal product—they can look before they book. That policy we have rigidly followed out since European took its first stand in Wardour Street just over a year ago. The larger portion of the Universal product for next year will consist of the "Universal Sixty," which will include 20 Jewel productions and several series of excellent five or six-reel pictures grouped according to the stars they feature. For example, there will be Hoot Gibson productions, Gladys Walton, some Jack Hoxie and Herbert Rawlinson productions. Altogether it will be the most ambitious program of picture productions ever attempted by the Universal Pictures Corporation.

The strong feature of the "Universal Sixty" will be the list of 20 Universal Jewel productions. This is almost twice as many as have been put out by Universal during the last twelve months.

Two New Jewel Stars.

The increase in Universal Jewel productions is due to the addition of two new Jewel stars, Reginald Denny and Mary Philbin. They will be starred in four Jewels each during the coming year. Denny's pictures will be red-blooded stories for which he is peculiarly fitted. Although almost a newcomer to pictures, Miss Philbin proved, in the making of "Merry-Go-Round," that she is an emotional actress of high attainments. Her pictures will be built around her youth, her ethereal type of beauty, and her ability to portray almost any mood for the camera.

In addition to the eight foregoing Jewels, there will be twelve Jewel pictures made by Universal Jewel stars of great popularity, or by special casts of exceptional merit. These will be headed by "Merry-Go-Round," the picture of Viennese life and adventure, scheduled for early release. Mary Philbin and Norman Kerry are the featured players in this production. In the cast are Caesare Gravina, George Hackathorne, Spottiswoode Aitken, Maude George, Dorothy Wallace, etc.

Priscilla Dean and Virginia Valli.

Priscilla Dean will contribute two Jewels to the list. They will be "Drifting," an adaptation of John Colton's stage success, and "White Tiger," a stirring melodrama written by Tod Browning around the adventures of a group of London crooks and their intrigues in American society. Browning directed both "Drifting" and "White Tiger."

Virginia Valli will also contribute two Jewels. They will be "A Lady of Quality" and "Up the Ladder," the first being an adaptation of Frances Hodgson Burnett's popular novel and play, and the latter a screen version of the Owen Davis stage success, "A Lady of Quality," which is being directed by Hobart Henley. It is a tale of Old England. In the cast are Bert Roach, Wallace Beery, Lucille Rickson, Tully Marshall, Craufurd Kent, June Elvidge, Charles Clary, Willard Louis and Dorothea Wolbert. "Up the Ladder" will be directed by Harry Pollard.

Included in the special Jewels to be made with individual stars for the "Universal Sixty" will be "Whose Baby Are You?" with Baby Peggy. King Baggot is directing. Also "Damned," the anonymous popular novel, will be made as a Universal Jewel, with Barbara La Marr in the featured rôle. "The Signal Tower" and "The Turmoil," two strong Jewels to be made for next summer—the latter by Hobart Henley—also will be used as starring vehicles, but no definite selection of players has been made.

Forthcoming Jewels.

Other Jewels scheduled for the coming year are "Thundering Dawn," a Harry Garson production, featuring J. Warren Kerrigan and Anna Q. Nilsson, and "The Acquittal," which Clarence L. Brown is adapting from Rita Weimar's stage success. There will also be "A Chapter in Her Life," a Lois Weber all-star production of Clara Louise Burnham's story, "Jewel."

In addition to the 20 Jewels scheduled as the outstanding group in the "Universal Sixty," there will be five groups of eight pictures each. Prominent in these groups will be a series of eight Hoot Gibson productions.

Included in the Gladys Walton productions will be "The Untamable," by Gelett Burgess, directed by Herbert Blaché; "The Near Lady," by Frank Adams; "The Aforementioned Infant," by Elisabeth Saxony Holding; and "The Thrill Girl," by Crosby George. Others are now being selected.

There will be a group of eight Jack Hoxie productions, including "Men in the Raw," "The Knight of the Range," "Wyoming," "The Texas Ranger," etc. Among the Rawlinson productions will be "Crooked Alley," "Upside Down," "Small Town Stuff," etc.

The remaining group of features in the Universal output will be eight box-office melodramas, probably with special casts and novelty treatment.

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Film Possibilities at the Zoo

Some of the "Characters" Interviewed.

By Our Special Commissioner

IT is reported that a film producer is about to start operations at the Zoo. According to the "Daily News," he will aim at "being a creator of original studies rather than a tamer of wild animals," and will "rely on sugar and buns for his effects rather than on pokers and revolvers, and it is even doubtful if he will use a megaphone." For a long time the Council of the Zoological Society refused all approaches from the kinematograph industry, and held that the Zoo was no fit place for the operations of the professional "movie" men, though it maintained a complete apparatus of its own and promised at one time to show us films which had been taken with it. Evidently this rigid attitude has been modified, and soon, no doubt, we shall see the results of camera activities among the animals. Feeling that the actors in some of the forthcoming Zoo "sensations" might have ideas of their own on the subject of posing for the kinema, I journeyed down to the famous "Gardens" the other day to interview a few of the possible performers.

* * * *

A couple of penguins were standing disconsolately on one leg in their enclosure, practising a pose, as I thought, for some quiet nature study, though I saw no sign of any camera-man about, and the scene looked bare.

"Waiting for a call?" I remarked, inquiringly, as I came up to them. The penguins brightened somewhat, and dropped down on to their other leg. "What! are we going to get a show at last?" exclaimed one of them. "It's about time. What's the story? Where do we come in?" I disavowed all knowledge of anything special on the board, and said that I imagined perhaps that they were getting ready for the ordinary Zoo operator on his morning rounds.

* * * *

"Oh, *him!*" snorted the penguin. "He's a fine producer, I don't think. Takes us all just as we are. No drama, no make-up, no stunts. Call 'em pictures? Might as well have a local photographer in and put us all in an album! Of course, *we* don't pretend to be able to do anything out of the ordinary ourselves, but think of the monkeys, the seals, the laughing hyenas and the performing parrots—all good screen artistes if they were taken properly in hand and taught their parts. Why, the hippopotamus alone would make the fortune of any picture. I've often stood and watched him, and thought what a perfect heavy villain he'd make in a drama of the Zoo. But there's no enterprise here. We're all tied down to 'natural history' subjects and never given a chance for a bit of acting. Why don't they stage an exciting story in the Zoo itself, with the animals in the chief parts?"

I mentioned that that was just what would happen soon, and then strolled on to the monkey house, the occupants of which had not waited for the enterprising producer, but were going through some highly amusing comedies on their own account, though many of them couldn't act for nuts. One was rushing about in a very plausible imitation of Charlie Chaplin, while a small group in a corner seemed to be rehearsing a realistic version of "Tarzan of the Apes." There was a wealth of both drama and drollery in the monkey house, and the entire company seemed much too busy to listen to any ideas of mine, so I went and interviewed the dromedary, who was engaged in a *tête-a-tête* with the kangaroo.

* * * *

"No, don't say I look as if I'd got the hump," began the dromedary. "I've heard it before—and who wouldn't have in this place? Look at all the big animal stunts they put on in the picture theatres now. Rotten, some of 'em, too. Yet nobody ever comes here to ask *us* if we'd like a show. Why! I could carry a whole company on my back. Then there's my friend, the kangaroo. He's a jolly sight funnier—even to look at—than some of the comic film actors who come here sometimes. He's got a 'run' that would make 'em all scream if he was put into a proper 'movie' play." I assured the dromedary that his services would no doubt soon be required for the purposes of an exciting Zoo serial, and left him chewing it over.

* * * *

Moving round about the cages and perches and hutches of the smaller fry, I was struck with the large number of splendid "character" actors the Zoo contains. There were animals born to be "vamps"—besides, of course, the vampire itself—and a huge host of demoniacal experts which would shine in any story of the films. A voluble parrot was playing "opposite" to a solemn old owl as I strayed into their den. "Do try to put some life into the thing, for goodness sake," the parrot was screaming at the top of its voice. "When they do start producing here, you'll never even get a job as one of the crowd." The cockatoos were going through some gaily-coloured parts at the other side of the house, while smaller birds in bright plumage and with shrill cries flitted gracefully overhead. Outside the seals disported themselves in the sunlight, indulging in the most fantastic evolutions; the bison paced moodily up and down its pen, and the bears promenaded on the slopes of their scenic elevation. There was plenty of love-making going on as well among some of the animal tribes, and quarrelling and pleasantry in abundance. The whole place was full of fine dramatic material for the "movies"—enough to make a whole Selig serial by itself, without the aid of human actors. When the Zoo is actually staged for the pictures with an all-animal cast, we should capture some new thrills. B.R.C.

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German Currency Inflation and the Kinema.

Precarious Situation both for Renter and Exhibitor.

AN article in the Export Edition of the German "Film Kurier," just to hand, draws attention to the serious difficulties which beset the trade in that country on its exhibiting and renting sides owing to the headlong fall of the currency. Contracts have been made with exhibitors at prices which, now that the exchange has suffered such appalling changes, are meaningless. The exhibitor on his side is in a predicament, as the wage of the worker does not allow any margin for pleasure, and the only modicum of comfort to be gained is that the German with a small surplus is spending on pleasure rather than retaining money which may to-morrow prove almost worthless. But naturally this only affects the better class halls.

The writer in the "Film Kurier" sets out the position thus:

"The relation between the German exhibitor and the German renter is at this moment not very good. The strained relations began at the time when at the end of 1921 the depreciation of the mark started and the renters approached the exhibitors with the demand for an increased payment on the film agreements concluded up till then. Apart from the 10 per cent. increase provided in the conditions of delivery on the order form the theatre owners at first refused any further additional payment.

"With the progressing depreciation of the mark the renters saw themselves obliged to put the stipulation in the order form that if occasion should arise additional payment should be allowed on the basic rents. But at the same time the Central Society of the Film Renters of Germany declared that the increased payment, resulting from the dearth, should be fixed only by a committee equally composed of theatre owners and renters. In case this last named committee should not come to any decision, the chairman of the Commission of this special branch of the Chamber of Commerce in Berlin should decide on the rate of these additional payments.

"In the spring of this year the parties tried through common deliberations to come to an agreement concerning the additional payments, but did not succeed. The renters decided then to fix these payments themselves independently. The Exhibitors' Society officially denies, however, the right of the Renters' Society to fix the additional payments partially and has asked its members to pay them only under reserve and intends to get a judicial decision on this point of dispute. Therefore a bitter dispute exists between the two groups of the German film industry, and the end of it is at this moment not yet to be seen. The main difficulty of a solution of the problem of these additional payments lies in the entrance fee of the theatre owners. If the admission fees in the kinemas could be assimilated to the actual circumstances, the additional payments for the renting of films would be easily paid. Unfortunately, however, the entrance fees limp always after the progressive inflation. On one side the exhibitor cannot, as perhaps an ordinary merchant, adapt his entrance fees to the actual state of affairs simply for this reason, because his customers would not agree to such additional entrance fee. The kinema is and remains once for all a place of amusement for which the public under the present difficult social conditions has only money left when the necessary requirements of the daily life have been complied with. The exhibitor can only slowly follow the general inflation with his entrance fees, and remains, therefore, more and more behind the other price inflation. But even when these circumstances are taken into account, the exhibitor is not spared from blame, in so far as he omitted at the time, when the depreciation of the mark began, to raise his entrance fees. Now he cannot at once amend it.

"With regard to the figures of the entrance fees in the German kinemas definite accounts naturally cannot be given, for the reason that the mark almost daily depreciates in value and the prices continually change in all branches of the economic life.

"What has been said about the entrance fees is also applicable to the prices of film renting. The price for the play of the film depends on the size and situation of the respective kinemas. So, for instance, a large kinema has to pay about 40,000 mark basic rent for the first performance of a five-reel film of good quality, and then the time to play it is limited to half a week. To this basic rent comes an additional payment that amounts to 12,000 per cent. for June. The amount of 4,800,000 mark would have to be paid for the film rent. A smaller kinema pays for the same film quite evidently a much lower basic price for average films, small kinemas pay a basic price of 15,000 mark, with an additional payment of 12,000 per cent. This would give them a sum of 180,000 mark for film rent.

"The film rents just mentioned are by no means to be designated as too high if one considers the licence fee which the renters have to pay to the producers. To-day licence fees amounting to 130—150 million mark are asked. To these come at first the costs for the copies for the renter. In order that the renter may utilise the film in the five German renting districts to the same extent, he requires at least ten copies, causing an expenditure of about 40 million. Adding to this the other expenses of the renting business, one will see that the renter in Germany has to bear enormous expenses.*

"On the other side, the kinemas are also in exceedingly precarious circumstances. As now in the summer, compared with the other seasons, the business is decreasing, we shall see in view of the present economical circumstances that kinemas will be closed to such an extent as has never in previous years been thought possible."

*[These figures are now, of course, all inaccurate, as the currency has slumped yet more since the article was written.—Ed., F.R.]

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IMPERIAL EDUCATION & THE FILM

LORD GORELL'S BRILLIANT CAREER.

IN view of the invitation which the Imperial Education Conference has extended to Lord Gorell to organise a Committee to explore the possibilities of utilising the film in education, we have thought it worth while to find out, for the information of our readers, what positions, educational and public, Lord Gorell has filled and is now filling. The following is, we believe, a fairly complete list:

1911-15. Editor, Educational Supplement of the "Times."

1918-20. Deputy-Director of Staff Duties (Education) War Office (Colonel, General Staff, responsible for organising the Educational Service of the Army and founder of the Army Educational Corps).

1918-21. Chairman, Imperial Education Committee (Organiser of the Imperial Education Conference, 1919).

1918-21. Hon. Treasurer, World Association for Adult Education.

1919-20. Member, Parliamentary Committee on the Police Service of England, Scotland and Wales.

1919-21. President, National Council for Combating Venereal Diseases.

1921. Chairman, Miners' Welfare Committee, Board of Trade.

1921-22. Under-Secretary of State for Air and Vice-President of the Air Council.

1921-22. Chairman, Representative Managers of L.C.C. Elementary Schools.

1922. Chairman, Annual Conference of Educational Associations.

1923. Chairman, Teachers' Registration Council (Constituted by Order in Council, representative of the Teaching Profession, all grades and classes of teacher).

President, Education Guild of Great Britain and Ireland.

President, National Association of Old Scholars' Clubs.

Chairman, Executive Committee of Committee for Organising Support for University Education (representative of the English and Welsh Universities and University Colleges).

Deputy-President, Victoria League (branches throughout the Empire).

Member, Consultative Committee, Board of Education (constituted by Order in Council).

Member, Advisory Committee, Imperial Education Conference.

Member, Committee, British Institute of Adult Education.

Member, Education Committee, League of Nations Union.

Member, British Institute of International Affairs.

Member, Ecclesiastical Committee, Houses of Parliament.

Archbishops' Nominee, Committee, St. Anselm's Hall, Manchester (Church of England Hostel).

Member, King's Roll National Council.

In addition to the above Lord Gorell is a barrister-at-law, has shot big game in Africa, played cricket for Oxford University, and is a member of the Committee of the M.C.C. He served with a battalion of the Rifle Brigade in the war, was wounded on the Somme, and won the Military Cross and C.B.E. (military). Further, he has written a number of books, both poetry and novels, and is still on the right side of forty.

It is understood that Lord Gorell is in communication with some of the leading men in the film industry, and is delaying a definite acceptance of the invitation of the Imperial Education Conference until he has been able to ascertain what support he is likely to receive from them.

TEARS AT TWICKENHAM.

A STUDIO OF SADNESS.

AS we waited to proceed to St. Margarets-on-Thames to witness the shooting of the interiors of "The Beloved Vagabond," Mr. Felix Orman, the publicity agent for Mr. Carlyle Blackwell, told us of the abundant tears shed at the Alliance studios by actors, electricians, and property men during the shooting of the more poignant scenes of the film version of William J. Locke's famous novel. It is difficult to get out a handkerchief when one is holding up an umbrella with one hand and carrying a bag with the other, or the FILM RENTER representative would have shed copious tears in sympathy. At all events the sky was weeping earnestly, which was overwhelming evidence of the power of the publicity man in inducing not only the earth to be affected, but the heavens also. At least that was how it appeared to the writer, who had expected better things from the weather reports.

By the time we reached Twickenham in our taxi the rain had ceased. The reason was not far to seek. We had struck a barren patch in the production, and the shooting of a scene was just over. The visitors chatted with Carlyle Blackwell, who certainly can grow a fine beard, and is confident that he is making a winner; with Albert Chase, the boy Asticot, who does not appear to have had his head turned by his success, and, judging by some stills, has taken his part well; and with sundry members of the staff. It is to their credit that they were able to speak of the production and its possibilities without again becoming lachrymose.

A brief shot of Paragot in his room, with a book dropping from his nerveless hand, photographed about six times, what time the lights blinked and the orchestra discoursed the plaintive strains of "Traumerei," and we repaired to the tea-room, mute with our sadness.

When we reached our taxi again the heavens again sobbed out sad tears, and our Jehu—the living image of Buster Keaton—drove furiously to escape the studio of sad memories. It was not until we reached Hammersmith, and an irate lady motorist, halting her car with terrific scroop of brakes, invoked Hades in her inquiry to "Buster" as to his immediate destination, that the pensive spell was broken and we burst into uproarious laughter. That lady's query was a great relief. A few more hazardous miles, and we ended in Wardour Street our beloved vagabondage.

"MARRIED LOVE"

A HULL APPLICATION

BY OUR OWN CORRESPONDENT

HULL Watch and Licensing Committee have decided that should Dr. Marie Stopes's film come to the city it must not be advertised under the title of "Married Love," but "Maisie's Marriage." In so doing they accepted the advice of the Home Office and followed the example of the London County Council, though they were aware that this was contrary to the desire of Dr. Stopes.

The Chief Constable read a letter from a local kinema which proposed to book the film, stating that unless it could be announced as "Married Love" its drawing powers would be diminished, and it would be rendered an impossible proposition. The Chief Constable declared himself opposed to the suggestion, personally. The film was perfectly harmless. The Committee decided, therefore, to adhere to their resolution and only permit exhibition as stated above—on the alternative title being used.

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LONDON New Gallery Kinema, at 11 a.m.	Tue. July 31	George Loane Tucker's Production "LADIES MUST LIVE." With Betty Compson.
GLASGOW Cinema House, Renfield Street, at 11 a.m.	Wed. Aug. 1	A Cosmopolitan Production "WHEN KNIGHTHOOD WAS IN FLOWER." With MARION DAVIES.
LEEDS Scala Theatre, 11 a.m.	Tue. July 31 Fri. Aug. 3	George Loane Tucker's Production "LADIES MUST LIVE." With Betty Compson. RODOLPH VALENTINO in "THE YOUNG RAJAH."
SHEFFIELD Electra Palace, at 11 a.m. Grand Picture House, at 11 a.m.	Tue. July 31 Wed. Aug. 1	RODOLPH VALENTINO in "THE YOUNG RAJAH." George Loane Tucker's Production "LADIES MUST LIVE." With Betty Compson.
MANCHESTER Piccadilly Th., 11 a.m.	Tue. July 31 Wed. Aug. 1	George Loane Tucker's Production "LADIES MUST LIVE." With Betty Compson. RODOLPH VALENTINO in "THE YOUNG RAJAH."
CARDIFF Cardiff Cinema 11-15 a.m.	Fri. Aug. 3	A Cosmopolitan Production "WHEN KNIGHTHOOD WAS IN FLOWER." With MARION DAVIES.
NEWCASTLE Grainger P.H., 11 a.m.	Fri. Aug. 3	A Cosmopolitan Production "WHEN KNIGHTHOOD WAS IN FLOWER." With MARION DAVIES.
LIVERPOOL Trocadero, Camden St., at 11 a.m. Scala Theatre, 11 a.m.	Thur. Aug. 2 Fri. Aug. 3	RODOLPH VALENTINO in "THE YOUNG RAJAH." George Loane Tucker's Production "LADIES MUST LIVE." With Betty Compson.
BIRMINGHAM Futurist Theatre, 11 a.m.	Wed. Aug. 1 Fri. Aug. 3	RODOLPH VALENTINO in "THE YOUNG RAJAH." George Loane Tucker's Production "LADIES MUST LIVE." With Betty Compson.
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. July 31	A Cosmopolitan Production "WHEN KNIGHTHOOD WAS IN FLOWER." With MARION DAVIES.

Paramount Pictures

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JESSE L. LASKY PRESENTS

RODOLPH VALENTINO

IN

"The YOUNG RAJAH"

Cast includes

WANDA HAWLEY and CHARLES OGLE

From the play "Amos Judd" by Alethea Luce and the novel by John A. Mitchell

DIRECTED BY
PHILIP ROSEN

SCENARIO BY
JUNE MATHIS

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM
—LONDON—
HEAD OFFICE 109-170 WARDOUR ST. W.1.

Released Jan. 21. 1924

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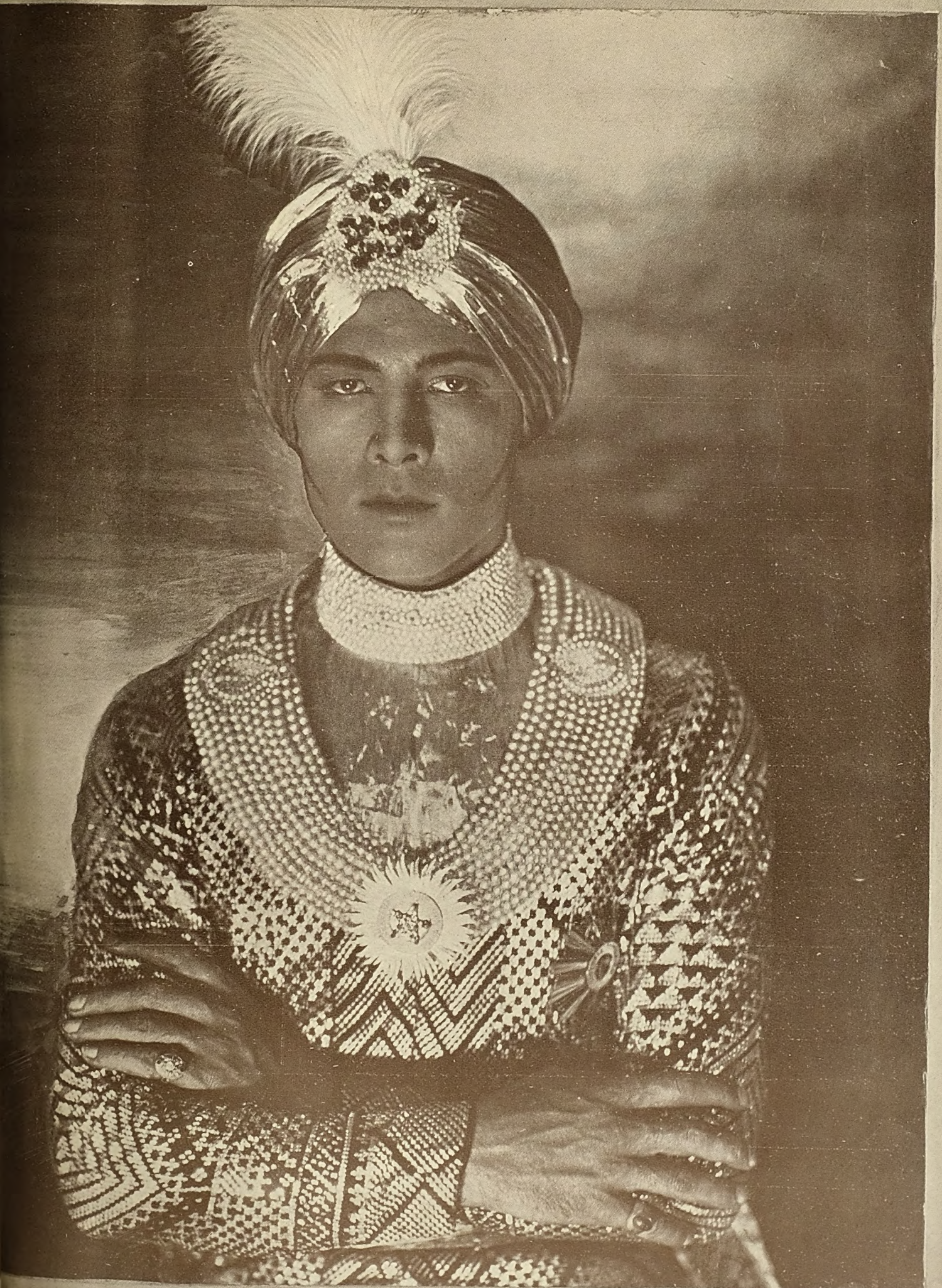

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BRISTOL C.E.A. MEETING

FROM OUR OWN CORR SPONDEN

OWING to the absence of the chairman, the vice-chairman, E. A. Tasker, presided over the monthly meeting of the Bristol and West of England Branch of the C.E.A., held at the Chamber of Commerce, Small Street, on Tuesday, July 17.

Renters and Outside Halls.

A long discussion followed the reading of correspondence which had passed between the secretary and a firm of renters regarding the showing of films at the Colston Hall. At a previous meeting the branch had passed a resolution not to book films from that firm until an undertaking had been given by this firm that they would not show any further film at the hall. In their last letter they had stated that at the present moment they had no intention of exhibiting pictures at the Colston Hall. The question which the meeting had to consider was whether such an answer was definite enough; after various opinions had been expressed, it was decided, on the motion of A. B. Atkinson, that the secretary should write to the renting firm in question regarding the words "at the present moment" in their letter, and obtain from them a more definite statement. This proposal was carried, and an amendment by H. Tomkins that the ban on the firm should be removed was rejected.

A Bristol Suggestion.

The secretary said that he had received a letter from Gavazzi King acknowledging receipt of the suggestion made by the branch regarding the provision of a penalty clause, which would be brought before the General Council at the next meeting.

S. H. Justin said the matter had been referred to the Standing Joint Committee and left for them to deal with.

The Tax Campaign.

S. H. Justin, branch delegate, gave particulars of the Entertainments Tax Sub-Committee's report.

H. Tomkins asked why the offer of a Select Committee had been turned down.

Mr. Justin said no offer of such a Committee had been made to the Tax Committee. Probably it was made to Sir Walter de Frece on the night of the debate.

Mr. Tomkins considered the refusal had knocked the bottom out of their case.

The chairman said he thought it was a wise move to refuse the offer of a Committee, and to force the matter to a definite decision. A Committee would only have meant delay, and the question of the tax would have been shelved for months.

Mr. Tomkins thought in the next campaign the Committee should be ready with statistics. The Chancellor of the Exchequer was able to get reports of the income of every kinema in the country, and they ought to be able to put before him reports of every hall which had been affected by the tax.

S. H. Justin said such facts should be given not to the Chancellor but to the public through the Press by means of advertisements.

British Film Week.

The secretary read a letter from Gavazzi King with reference to the British Film Week, suggesting that the branch should hold a special meeting to discuss the matter, to which representatives of the renters should be invited.

The chairman appealed to members to give the scheme all the support they could.

S. H. Justin said he hoped all exhibitors would do everything in their power to make the British Film Week a success by showing British films. It was to their benefit to do all they could to help the British producer, as it would make exhibitors less dependent upon American films. He moved that members pledged themselves to do all they could to make it a real British film week. Mr. Justin's resolution was carried unanimously.

HULL KINEMAS

LICENCES ALL RENEWED

THE Hull Watch and Licensing Committee have renewed the licences of 29 kinemas in the city, and the Chief Constable (Captain Woods) reported that all had been well conducted duing the year. The Committee decided to incorporate three new conditions in all kinematograph licences. The first condition imposed is:

"That no poster, advertisement or program, etc., of a film shall be displayed, sold or supplied either inside or outside the kinema which is likely to be injurious to morality, or to encourage or incite to crime or to lend to disorder, or which contains any offensive representations of living persons. The second condition lays it down that no film, other than photographs of current events, which has not been passed for universal or public exhibition by the British Board of Film Censors, shall be exhibited without the express consent of the local authority; and the third condition says that no film except photographs of current events, which has not been passed for universal exhibition, shall be exhibited without the consent of the authority during the time that any child under the age of sixteen is present, but this condition shall not upply in the case of a child who is accompanied by a parent or *bona fide* adult guardian."

No objection was taken by either managers or their representatives. All the licences were renewed.

"PREFERRED" ORGANISATION MERGED

NEW BIG LIST OF PICTURES

THE Walturdaw Co., who are handling in this country the attractive Preferred Pictures, notify a fusion of the American producing and distributing organisations responsible for them. To obviate confusion resulting from the use of the two names for one product, the organisation distributing Preferred Pictures, and known as Al Lichtman Corporation, has been combined with the producing company, and will be known in the future as Preferred Pictures Corporation.

Preferred Pictures are produced by B. P. Schulberg. Al Lichtman, formerly president of the Al Lichtman Corporation, will now be president of Preferred Pictures Corporation, and J. G. Bachmann will be the company's treasurer. Preferred Pictures have assigned directors of the fifteen big stories and stage plays to be filmed next season. The first six of these are either completed or now in production. The complete list, with their directors, is as follows: "The Broken Wing," Tom Forman; "Mothers-in-Law," Gasnier; "The Virginian," Tom Forman; "April Showers," Tom Forman; "Maytime," Gasnier; "The Boomerang," Victor Schertzinger; "White Man," Tom Forman; "Poisoned Paradise," Gasnier; "When a Woman Reaches Forty," Gasnier; "The Mansion of Aching Hearts," Victor Schertzinger; "The Breath of Scandal," Gasnier; "The First Year," Victor Schertzinger; "The Triflers," Tom Forman; "Faint Perfume," Victor Schertzinger; "My Lady's Lips," Tom Forman.

J. Gordon Edwards, the famous director of spectacular masterpieces, including "If I Were King," "Queen of Sheba," and "Nero," is busy on his forty-ninth production for William Fox. This is entitled "The Silent Command," and is said to be a powerful story of love and intrigue on the high seas. A thrilling and realistically staged shipwreck forms the climax to the drama.

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An impressive scene from "Don Quixote," showing the sorrowful knight's dream of the days of King Arthur. Jerrold Robertshaw's acting of the name-part is a dignified bit of screen interpretation.

THOSE who remember the good work done by Charles Chaplin and Max Linder in the Essanay Comedies will be interested to learn that F.B.O. have arranged to reissue these money-making comedies at an early date. Many exhibitors will find it well worth while to include them in their programs.

W.I.'s Next Trade Show.

Western Import announce that they have decided to trade show "Jacqueline, or Blazing Barriers" at the London Pavilion on August 10. Among the many attractions which this film possesses are a star cast, exciting incidents, beautiful settings, and a thrill which is held from beginning to end. The following is a list of the pictures which Western Import are handling, and which they will put out very shortly. "Lost in a Big City" (eight reels), starring John Lowell and Ivy Ward; "The Broken Violin" (six reels), with Dorothy Mackaill, Zena Keefe, and Rita Rogan; "Man and Wife" (five reels), in which Gladys Leslie, Robert Elliott, Maurice Costello, and Ernest Hilliard all do fine work. These will follow "Jacqueline," which should gather a large onlooking when shown on the Friday in August Bank Holiday week.

"The Pilgrim's" Success.

We are informed on good authority that "The Pilgrim's" way is a triumphant one. The hot weather proves no bar to it, for facts have proved it to be the best business-getter in the highest temperature. Moreover, the bookings have beaten "Pay Day," which was wonderful—some halls having it for a month solid. Pearl Films are to be congratulated for having the courage of their convictions and releasing it in August. It is just then that the film business needs a stimulus.

Round the L

Activities and Projects

Lon Chaney and Virginia Valli in New Universal Jewel.

A Universal Jewel production shortly to be shown to the trade, entitled "The Shock," is claimed by European Motion Picture Co. to possess features of unusual interest. It is fairly obvious that any picture starring that prince of character actors, Lon Chaney, is bound to present unusual angles, but the *piece de resistance* of "The Shock" is, it is said, a remarkable duplication of the San Francisco earthquake of 1906, upon which the theme of the film is largely built. Falling houses, yawning chasms in streets, flying debris of bricks and timber, sudden outbreaks of fire, a panic-stricken population—all are said to be depicted with a realism that brings home to every imagination the impotence of man in the face of Nature's outbreaks. Lon Chaney takes the rôle of a cripple, imprisoned by crooks in a Chinese den in 'Frisco, and his powerful acting leading up to the denouement of the earthquake is said to be one of the most powerful bits of acting in his career. Virginia Valli, whose work in "The Storm" will be recalled by those who saw the picture, and Christine Mayo, as a female crook and vampire, support Chaney in "The Shock."

"The Bolted Door."

European Motion Picture Co., Ltd., will trade show one of the Capitol Series of the Universal Special Attractions, entitled "The Bolted Door," starring Frank Mayo and Phyllis Haver, in their private theatre on Tuesday and Wednesday, July 31 and August 1 at 11 a.m. and 2-30 p.m. each day. Directed by Wm. Worthington, from the story by Geo. Gibbs, "The Bolted Door" deals with the unusual theme of a young woman marrying a mechanic to secure her share of her uncle's fortune, and after the wedding ceremony bolting the door of her room against her husband. When she discovered that a coxcomb of her own station in life would have nothing to do with her, and that another woman was interested in her husband, her views on matters matrimonial underwent a change. It is said that the picture has been done sufficiently well to be included in the Capitol Series, especially selected for their dramatic power and box office value.

Percy Marmont in New Fox Special.

Percy Marmont, the well-known English dramatic actor, has been selected by William Fox to play the leading rôle in a big special production, details of which will be announced shortly.

Scenes from "When Knighthood Was in Flower," the Famous-Lasky picture shown to the London trade on Tuesday. The film was reviewed in the FILM RENTER of October 7, 1922.

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ondon Trade.

of the Renting Houses.

Marmont enacts the complex character of Mark Sabre in the screen adaptation of "If Winter Comes," which is being eagerly awaited by the picture-going public.

Exploiting "Temptation."

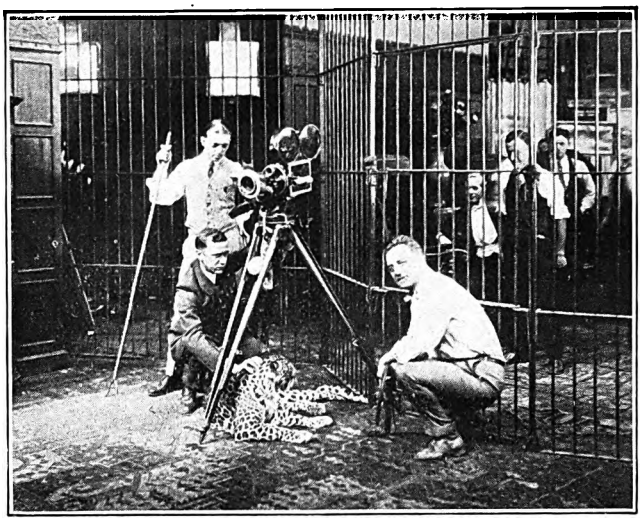
Western Import's exploitation book for "Temptation" should be in the hands of all showmen interested in the film for exhibition, as it affords plenty of material for pushing ahead with for exploitation. In addition to the usual features of the publicity book—Press pars, illustrations of showcards and posters, cut-outs, half-tone blocks, coloured photographs, oil paintings and the like, a well arranged list of musical suggestions is compiled for the use of the leader of the orchestra. Accompanying this is a thoroughly well printed sheet of scenes from the film printed in photogravure of a soft and delicate toning.

Interesting Greenland Film.

Mr. F. W. Kilner informs us that he has now received a copy of the film record of the Knud Rasmussen Greenland Expedition. Among the numerous interesting features of this unique film are some intimate studies of Eskimo life, including many fine scenes of the Kayakmen who, encased in their coats of sealskin, literally become part and parcel of their canoe-like craft. Leaping over one another and turning turtle in the sea, they suggest some amphibious creatures rather than human beings. They are also shown chasing Polar bears, whales and walrus in their nimble craft. The great interest aroused by "Nanook of the North" has led to a desire on the part of the public to know more about these fascinating little people.

Betty Compson in "Ladies Must Live."

The last production of the late George Loane Tucker (creator of "The Miracle Man") will be trade shown by Famous-Lasky on Tuesday, July 31, at the New Gallery Kinema, at 11 a.m. It is a Paramount picture, entitled "Ladies Must Live," and presents Betty Compson in the principal rôle. The story, the original of which is from the pen of Alice Duer Miller, deals with a young girl whose penniless father plans to marry her off to some rich man. But there is another woman who has similar plans to obtain an easy living, and the two clash, with interesting results. The cast is a notable one, including Robert Ellis, Jack Gilbert, Leatrice Joy, Mahlon Hamilton, Gibson Gowland and Marcia Manon.



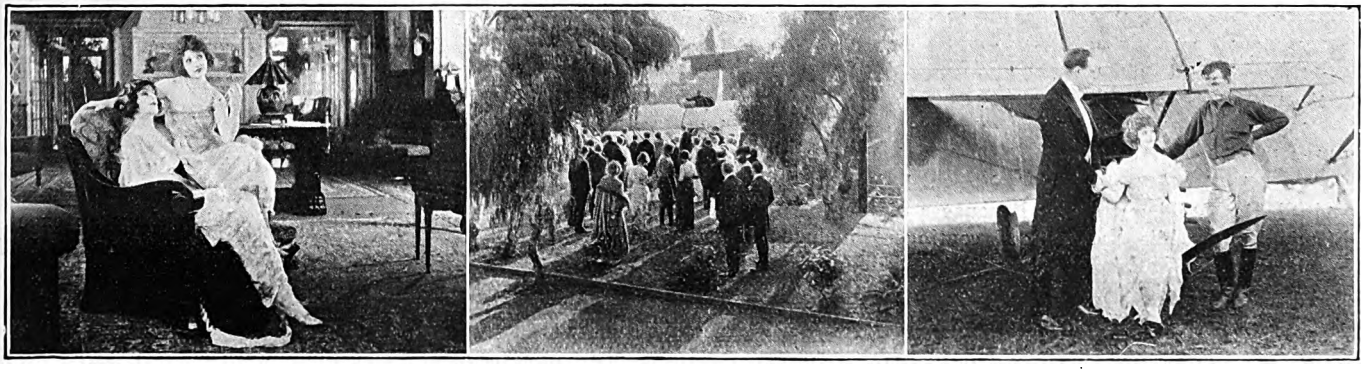
The leopard plays a principal rôle with Miss Alice Brady and Mr. Montague Love, in the Gaumont film. "The Leopardess," which is to be shown to the trade next week. During the course of the filming it attacked Mr. Love so fiercely that he was badly mauled and scarred. In this picture the cameraman who filmed the whole episode is seen stroking the leopard and on the right is the trainer from Ringling Brothers Circus, U.S.A. from which the leopard was obtained.

Ideal Films Acquire "Should a Doctor Tell?"

The much-discussed film, "Should a Doctor Tell?" recently produced under the supervision of G. B. Samuelson, has been acquired by Ideal, who propose to release it immediately. The film handles in dramatic fashion a subject of tremendous and widespread interest, and with the excellent reviews it has already received and a title of unusual attractiveness, is certain to bring big business to exhibitors.

Former Film Stars in Vaudeville.

Jane and Katherine Lee, the charming little film stars who, three or four years ago, created such a sensation in Fox pictures, are coming to this country to appear in vaudeville, and will open at the Palladium on July 30. When Jane was five and Katherine eight both of these charming kiddies achieved extraordinary success on the screen, and, in fact, when Katherine was only nine they had a film company of their own. Strangely enough, during the last year or two they seem to have disappeared from the pictures, but it will be interesting to see them on the variety stage.



Some finely chosen outdoor scenes and attractive indoor settings are to be found in "Ladies Must Live," which Famous-Lasky will screen to the trade in London on Tuesday next.

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Trade Movements in the Midlands.

Conditional Licences at Smethwick—Birmingham Transfer Sessions —Trade Golf Tournament—New F.B.O. Manager.

By our Birmingham Correspondent.

SMETHWICK exhibitors have been on their best behaviour in the past, but the Watch Committee are going to fall into line with the Justices of the neighbouring city on the question of censorship. They propose to attach a condition to all kinematograph licences that no film other than current events which have not been passed for "universal or public" exhibition by the British Board of Censors shall be exhibited without the express consent of the Town Council. Further, only films passed for "universal" exhibition shall be screened at children's matinees.

No Favouritism.

What is sauce for the goose is sauce for the gander, and Birmingham exhibitors welcomed the announcement made by Mr. G. A. Bryson, chairman of the Licensing Justices, at last week's Transfer Sessions, when granting a licence for the Birmingham and Midland Institute. The Justices stipulated that the attendance should not exceed the permanent seating accommodation, that plans of the operating-box should meet their requirements, that a gangway should be kept across the hall to the side exit and the steps removed, and finally, that no seats should be within 30 feet of the screen.

Nothing Doing.

Exhibitors were also directly interested in two other applications which were dealt with at the same Sessions. Mr. H. J. Smithers, of the Gravelly Hill Picture House, sought a licence for a new dance hall to be erected at the rear of his kinema at a cost of £5,000. Opposition by the Education Committee and the teachers of a school opposite the site, however, proved too strong, and the application was refused. The Justices having held at the last annual sessions that the Baker Street Picture House, Handsworth, was unsuitable for use as a kinema, an application was made for a singing and dancing licence for the hall. The Justices, however, pointed out that the premises were not suitable for the holding of any public entertainment, and advised the applicant to consider the question of submitting plans for improvements to put the building in order.

The Golf Tournament.

Considering that the majority of the members of the trade who play golf are double-figure handicap men, there was keen competition for the leading places in the first tournament on behalf of the Midland Benevolent Fund. Those who took part in the event—an 18-hole medal handicap—spent a thoroughly enjoyable time. The committee of the Halesowen Club graciously gave the trade golfers the free use of their delightfully situated and sporting links. Prominent exhibitors who took part in the contest included Messrs. I. Boseo (Smethwick), and Charles Williams (general manager of the Greater Scala, Birmingham), while the renters' contingent included Messrs. W. H. Wilson (Pathé Frère's), B. Cresswell (Jury's), D. M. Robertson (Kilner's), and H. A. Winwood (Vitagraph).

Winners and Wooden-Spoonist.

The winners of the four prizes presented by firms interested in the kinema trade were not discovered, for there was a tie for first place, while three players found themselves bracketed together as runners-up. The leading scores were:

W. H. Wilson (Pathé's	100—24=76
L. G. Marriott	83— 7=76
H. Mayo (Sovereign Exclusives)	95—16=79
V. T. Oliver (Palladium)	91—12=79
A. W. Smith (Futurist)	95—16=79

The ties will be played off in the near future. Who the wooden-spoonist was I dare not disclose, but he had the somewhat doubtful honour of setting up a record for the course of 189 gross.

More Wedding Bells.

Another trade wedding took place in Birmingham a few days ago, the parties being Mr. H. Perfeet and Mrs. Sneath. The bridegroom is the popular manager of the King's Norton Palace, and was formerly in charge of the Aston Cross Picture House.

New F.B.O. Manager.

After a brief stay in the Midlands, Mr. G. Maizels has returned to London. His successor at the Birmingham depot of F.B.O. is Mr. E. Cowan, who has had the advantage of experience on both sides of the trade. Well known in London exhibiting circles, Mr. Cowan has held managerial positions at Stepney and Westminster kinemas. About a year ago he joined Associated First National, for whom he covered the Eastern and Home Counties. A stranger to the Midlands, Mr. Cowan is keen upon making the acquaintance of as many local exhibitors as possible without delay.

Items of Interest.

Mr. A. W. Smith, the general manager of the Futurist Theatre, is now basking in the sunshine at Torquay. He commenced his annual holiday last week-end.

Chatting with Mr. Claude Solomon (Stoll's) at the trade show of that remarkable spectacular and dramatic feature, "Samson and Delilah," I learned that he is leaving business worries behind him for the next fortnight.

Mr. J. I. Norfolk (Midland Independent Renters) will shortly announce trade show details of his next Apex feature, "The Miracle of To-morrow." He is handling the Capitol production, "St. Elmo," which he will screen to the trade at the Scala, Birmingham, on August 10.

First and foremost among Associated First National offerings now being booked by Mr. Ernest Reed is the latest Norma Talmadge feature, "Within the Law." He advises exhibitors to keep a sharp look-out for particulars of a novel and amazing publicity scheme in connection with this production.

Mr. S. Jackson (European) reports steady business on "Hunting Big Game in Africa." Exhibitors have an excellent choice of two reelers in the "Baby Peggy" and "Buddy Messinger" series of comedies.

Mr. E. Carr (Allied Artists Corporation) intimates that he is now booking on the much-discussed "Robin Hood" feature. Other forthcoming attractions for the autumn include "Tess of the Storm Country," "One Exciting Night," "The Thief of Bagdad," and Charles Chaplin's "Public Opinion."

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Differences of Opinion at Sheffield

C.E.A. Meeting discusses Newspaper boycott—The British Film Week, and Summer Closing—A Musician Difficulty.

THE questions before the Sheffield Branch of the C.E.A. last week found the members divided upon many subjects and, after the Yorkshire fashion, expressing their views in vigorous style. Heavy assessments, summer closing, difficulties with musicians, and the political use of the screen were the subjects for discussion.

Withdrawing Advertisements.

The Chairman said, in connection with the minutes of the last meeting, Mr. Bramwell and himself had waited upon a number of proprietors of kinemas in Sheffield district in connection with the resolution passed by the branch with reference to withdrawing advertisements from certain Sheffield newspapers as a protest against the attitude of those papers regarding the Entertainments Tax. The scheme to withdraw the advertisements, unfortunately, was not carried out. The proprietors of some important halls in Sheffield declined to come in, with the result that the resolution had to be abandoned. It would be necessary to have unanimity among the members if the resolution were to be effective, and that unanimity would have been of great service to the Association.

The Chairman said the particular company in its private letter admitted that the rate of charge for advertisements was excessive, and that some reduction was due, but the withdrawal of the advertisements for a time would more likely harm the proprietors of the kinemas than the proprietors of the newspaper. The letter suggested that a deputation should wait upon the newspaper proprietors with an endeavour to obtain a reduction in the price of advertisements, and to also ask them to cease their antagonistic attitude towards the exhibitors' efforts to secure some remission in the Entertainments Tax. The proprietors of the "Telegraph" and "Star" had refused to consider any question of rebate and reduction in the price of advertisements.

A. R. Walker: And well they might when we cannot agree among ourselves.

E. J. Woollen said the real obstacle with the company that had refused to withdraw their advertisements seemed to be that they might lose their position on the top of the columns in the particular papers, but the Chairman said that the firm was written a private letter giving an undertaking that when advertisements were renewed they would be allowed to keep their topmost position. It had been made a condition of the resolution that all exhibitors should come in, and therefore they could not proceed. If they desired to proceed without this particular firm it would mean having a resolution to that effect.

A member suggested that all exhibitors go over to the opposition newspaper in Sheffield, the "Independent," with their advertisements.

The Chairman agreed that he did not think it would do them much harm to do as had been suggested.

E. J. Woollen expressed the opinion that if the particular company which was preventing the resolution from going forward saw that the rest of the members were unanimous they would come in.

The Chairman said it was no good talking on; they had not got the unanimity required, and the only thing was to drop it, and that was eventually agreed.

Assisting the Fight Funds.

The Secretary said he had had a report of the General Council meeting, but he had not been able to look through it properly. He saw with reference to the Entertainments Tax that they had got the matter in hand, and that they were going ahead to continue the campaign against the tax.

The Chairman said he thought Sheffield should subscribe to the expenses in connection with the campaign against the tax. Those things could not be carried on without money. He would suggest that the Sheffield Branch make a subscription of £10 towards the expenses that had already been incurred.

E. J. Woollen asked if they could not afford £20.

The Secretary said he thought they had better accept the chairman's suggestion first.

The Chairman said he was sure £10 at the moment would be satisfactory, and if the Entertainments Tax Committee required more money in the future they would then be able to subscribe a bigger sum. The subscription of £10 would be appreciated, and it would show that they, as a branch, appreciated the work of the Entertainments Tax Committee. It was unanimously decided to send a subscription of £10.

The British Film Week.

The Secretary said, with regard to the British Film Week, he had received a letter suggesting that the members of the branch should discuss the matter at a special meeting. He, however, did not think that was necessary. It now rested with the members themselves to arrange their bookings so that the week was a success. It would be a stimulus to exhibitors to use British films, and also assist in the production of British films. He thought the date of the week was October 15, and therefore it was rather late for them to make arrangements.

Most of the members expressed the opinion that it was rather late to arrange for the British Film Week, and that they had also got that week booked up.

The Chairman said he did not think they would find the slightest difficulty in getting films, and the renters would no doubt supply them with a list. With regard to films already booked for the week, most renters, he thought, would be quite reasonable in the moving of these films. Where films had already been booked for the week in October, renters would have to come to their aid. None of them could afford to scrap a film to put on a British film. With regard to the latter the excuse was being made that it was now some months ago since the resolution to hold a British Film Week was passed, and every exhibitor was supposed to know the date. The idea of the British Film Week was to encourage British industry and British producers to get them to produce films satisfactory to the British public. Then there was the question of helping them as exhibitors, and it was up to them to try and make it a great success. The General Council had stated that the branches were going to get propaganda with reference to the British Film Week shortly. He thought it was unwise. They should begin to educate the people. They should put it on the hoarding at their halls now that a British Film Week would be held on such a date.

New Member.

Mr. Clayton, Goldthorpe Hippodrome, who was unable to attend the meeting, was accepted as a member in Class C.

(*Continued on next page.*)

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DIFFERENCES OF OPINION AT SHEFFIELD—*Contd.*

A Musician Difficulty.

H. Shepherd said at his hall they had a musical director and two other members of the band who were members of the Musicians' Union. The musical director had not been carrying out his duties, and he was given two weeks' notice, which was accepted. On one night during the two weeks' notice the musical director told the manager of the hall that he was sending a deputy on the morrow to take his place. After the first house on that night the deputy came up to him and said, "I suppose I am all right for next week?" Mr. Shepherd said he told the man that he had been two nights at the hall without his permission, and that was sufficient. The deputy then stated that Mr. Smith, the musical director, who had got his notice, arranged for him to play all the next week. He told the man that he did not require his services for that period. Mr. Shepherd said he fixed up with the man temporarily to take the musical director's place for the coming week. On the Monday their new man who had been engaged turned up to play, and shortly afterwards Smith himself also turned up. Mr. Shepherd told him that as he had left without working out his notice, if he went into the hall he would turn him out. Smith retorted that his brother, who played the 'cello in the band, and the lady pianist would also come out if he was not allowed to play. Mr. Shepherd said this placed him in a predicament. He therefore allowed Smith to go in, but informed Smith that if he did play he was doing so at his own risk, and that he refused to pay him. After the performance the other two members of the band refused to serve their notice and left. For the next day he engaged a new band. At 2 p.m. that day Mr. Hire, secretary of the Musicians' Union, came to see him, and asked him to do nothing in the matter and to allow Smith and his band to come in and play. He told Mr. Hire that Smith could not come back, as he had broken his contract by not serving his notice. He also told the secretary that Smith had set him at defiance for the last twelve months, and that he refused to pay him the salary for the second week of his notice. Mr. Shepherd said later he received a solicitor's letter demanding a week's wage for Smith. He wished the branch to advise him of the action he should now take.

The Chairman said: The position is this: Had the conductor power to accept another position and to place a deputy in his old place without the authority of the management of the hall? In some cases the musical director contracted the band, and that was the position in the present case. He did not think the Musicians' Union would support Smith in this matter. Evidently Smith had got a better job, and that was the reason he had not served his notice.

The Chairman expressed the opinion that he did not think that the matter would go forward. In the case of a law action a declaration that the Union was not supporting the man would be a powerful weapon in the hands of Mr. Shepherd when the matter came before the court. Another way would be to submit the matter to arbitration. No doubt Mr. Shepherd did not want the expense of a law action. He thought it was the opinion generally that the matter would not go into court. The real point at issue was had a musician the right, without the authority of the management, to put a deputy in his place? They should send a letter to the secretary of the Union inquiring about that point.

A. R. Favell said at the same time as they were writing to the secretary about this particular matter he would also like the question of rehearsals mentioned. Some of them had had "The Four Horsemen," and it was necessary to have special music for that film. The musicians told him that if he had rehearsals he would have to give double pay for them. In a case like this they had extra musicians to engage, and they had about nine instrumentalists in all to whom they had to pay double for rehearsals. He had desired to have a rehearsal on a Sunday. They said, however, that if they had a rehearsal on a Sunday they would require double pay for the rehearsal and, in addition, double pay for the Sunday. That would run about £2 each man for rehearsals. It needed no saying that there was no rehearsal held on a Sunday. They had, however, to pay double for two rehearsals held during the week. He wanted to do a thing right, and he wanted to know if that was fair.

A. R. Walker said the musicians had written to claim double pay for a matinee, and a rehearsal was a special matinee.

Mr. Favell pointed out that there might be more rehearsals if the charge was reasonable.

The Chairman said that was the point. If the Union had a more reasonable rate of pay for rehearsals they might have more of them. It was decided that the secretary should write to the Musicians' Union on the question, and also with regard to the 25 per cent. for casual musicians.

The Summer Slump.

F. Phœnix asked the Chairman if he did not think they could get unity amongst the members to close down their halls for a month in July next year.

A. R. Favell said he was going to suggest that they send a recommendation up to Head Office asking all exhibitors to refrain from booking films from Whitsuntide to the month of August next year in the case of the Government refusing to give them any remission in the Entertainments Tax.

W. C. Brindley said if they closed down in July they would get back all the money they had lost in August. It was suggested that they test all the halls in Sheffield, and ask them if they would close for July next year. Let Sheffield set an example to other towns.

A. R. Favell said they had closed their hall for a week last year and had not lost anything, and they wished they had closed this year.

F. Phœnix proposed that all kinemas in Sheffield close down four weeks preceding August Bank Holiday Monday. E. J. Woollen seconded.

F. Phœnix pointed out that if they delayed in the matter exhibitors would book up for next year, and they would then come and say that they had already booked films for July, and could not cancel them, and therefore could not close down. They did not want that. If the exhibitors were notified in time they would not book.

The resolution, instructing the secretary to write to all members asking their approval to close down for the four weeks preceding the August Bank Holiday, was carried.

The Secretary said if necessary he would call a special meeting in September to deal with the matter.

Assessments.

The Chairman, referring to the closing of the halls in Sheffield district for one month next year, said the matter had previously been discussed, and it was felt it would be wise from an entertainment standpoint, as well as a personal one, that the matter be dealt with as a whole. It might affect their rates. He considered the time had come when a united effort should be made to approach the rating authorities and tell them they were rated altogether too high. They should give Mr. Wilkinson, the rating official, some idea of what the value of their halls was at the present time. It was only by agitation and making themselves a nuisance that anything could be done. They were even having to borrow money to pay the rates. What with the Government, the Corporation, and the Entertainments Tax, they were just about beaten. In place of the first resolution he would propose that the secretary be instructed to send a letter to Mr. Wilkinson, "That at the unanimous desire of the Association they protested against the new assessments, and desired the subject to be reopened and a deputation to be received on the matter." Besides that, each individual member could decline to pay the rates until they got a summons.

A. R. Favell seconded the resolution and it was carried.

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"PREFERRED'S" NEW FOREIGN REPRESENTATIVE

MR. D. W. FISH.

MR. D. W. FISH, recently connected with the Goldwyn Cosmopolitan organisation in Ohio and Indiana, has resigned, to become foreign representative for "Preferred" Pictures, and is making his headquarters at Walturdaw's office in London.

Mr. Fish is an Englishman by birth, and is thoroughly acquainted with trade conditions in England and the Continent. He started his film career in the selling end of the film industry several years ago in England, and during the last five years he has virtually been "commuting" between London and New York. He has done work over in America for Paramount, and afterwards went back to the United Kingdom as special representative for F.B.O., Ltd. He opened the first United Artists Exchange in Leeds for the Yorkshire territory.

In the latter part of 1921 he returned to America to take up his duties with Goldwyn Cosmopolitan, where he continued until he accepted the offer of his new post from Mr. Lichtman.

Mr. Fish is shortly leaving on a business trip through Continental Europe to close several deals for the next season's "Preferred" product.

USING A FORTY-EIGHT SHEET AS A BANNER

THE manager of the Scala, Liverpool, realising that in these hot days every available space should be used for publicity, hit upon the happy idea of using one of First National's 48-sheets as a gigantic banner during the showing of "The Voice from the Minaret." The poster was carefully attached to linen backing and placed over the entire frontage, and when one realises that this effective pictorial advertisement covered 28,800 square inches, the slight trouble taken will be thought well worth the while. In addition to this and the customary twelve and six-sheet boards, the 10-ft. x 3-ft. banner supplied by First National was placed inside the theatre, whilst a streamer bearing the names of the stars and the title of the film ran the whole length of the entrance .

TITLE AND TYPE

MARIE STOPES ON AUTHORS' RIGHTS

FOR some extraordinary reason, doubtless ultimately ascertainable, but at present rather mysterious, the film "Married Love" has had a stormy history. At the trade show it was received rapturously, it got excellent reviews from such solid papers as the "Daily Telegraph," and it has been shown in its original form in many of the large towns in England with the approval of the local Watch Committees. Sometimes efforts were locally made to block it, but generally the committees came out in its favour, and as Colonel Giles, of the Folkestone Watch Committee, as reported in the "Morning Post," said: "One could safely take one's grandmother to see it, there being nothing obnoxious in it." Scotland, too, has welcomed it in its original form, but the trade censor, Mr. T. P. O'Connor, wanted it altered in ways that the author will not permit, the senior author in this case having much more carefully guarded rights in the copyright than is usually the case. The L.C.C., misinformed about the trade display, backed the trade censor, and at one time even endeavoured to stop the use of the words "Married Love" in any shape or form associated with the film. Dr. Marie Stopes has received a letter from the L.C.C., however, as a result of her personal interview with the Theatres and Music-halls Committee, in which they state: The Council has not raised, and will not raise, objection to the use, in posters and descriptive pamphlets issued in connection with the film, of the description, "Maisie's Marriage," a story by Dr. Marie Stopes, the author of "Married Love," provided that the words "the author of 'Married Love'" are printed in type which is appropriate to a description of that nature, and relatively small compared with the type used for the title "Maisie's Marriage."

Kinema and Pulpit.

One rather wonders (writes Dr. Marie Stopes) under what Statutory right they dictate to the advertising world of the kinema what size type they shall use! Following on the action of the L.C.C., which is now, I hope, righted, some communications from the Home Office on similar lines led to local trouble here and there, notably in Portsmouth, where the booking was cancelled. I was personally in Portsmouth this week and saw the Chief Constable and the Town Clerk under whose orders he acted, and they assured me solemnly there was misapprehension and mistake in the matter, and if it comes up again no exception will be taken to the display and exhibition of the film under the above title. Fortunately, these authorities did not take a tape measure to the lettering.

It was a rather funny coincidence that the week I was banned in the kinema I spoke from the pulpit in Portsmouth. At the Sunday evening service at which I spoke, the crowds down the aisle, and standing even on the grave stones outside to hear through the windows, were so great that I was told afterwards people were inquiring what member of the Royal Family was there, as they could think of no other reason for such crowds.

As a former commissioner of the Kinema Commission, as a former member of the Committee of the Society of Authors, and as a present member of the Committee of Management of the Society of Authors, I am not going to allow to pass the infringement of my author's rights in my own copyright which has been forced upon certain houses owing to these various misapprehensions. I hope that it will be recognised that when an author's name is on a film, and he or she has secured rights by legal agreement, that their property cannot be tampered with against their will. Any film can be refused altogether in any district, but when exhibited can only be shown in the form approved by its owner, the author.

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Film Renter & Moving Picture News

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present

"THE STARLIT GARDEN"

from the novel by H. De Vere Stacpoole. Produced by GUY NEWALL

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TRADE SHOW

NEW SCALA THEATRE

Charlotte Street, W.1.

FRIDAY · JULY · 27th

at 3 p.m.

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Stolls present

The FOOLISH VIRGIN

featuring The Celebrated Italian Actress

MARY JACOBINI

STOLL

TRADE SHOW

STOLL

NEW SCALA THEATRE

Charlotte St. W.1.

Tuesday, July 31st., at 3 p.m.

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The most popular novel ever written in the English language.

Millions have read the book. Millions are waiting to see this film.

St. ELMO

A New Edition of this book at 2/6 is now being published, and will be ready for sale in conjunction with the release of this picture.

TRADE SHOWS:

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Victor Tandy — Arthur Mayhew
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THURSDAY, AUGUST 2nd, at 11-15 a.m.

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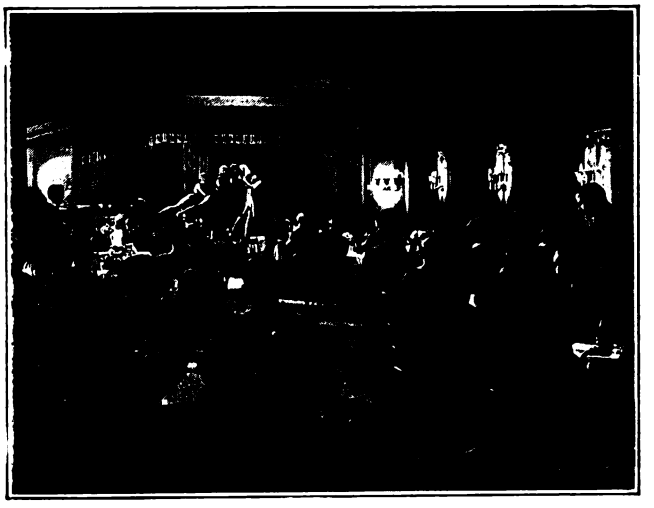

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Kinema Activities in Liverpool Area

A Trade Picnic—A Crosby Experiment—Bootle Kinema to Become Dance Hall.

From our Liverpool Correspondent.

HELD on Sunday last, and favoured by glorious weather, the first annual picnic promoted under the auspices of the Liverpool Kinema Exchange proved an unqualified success, though the event did not receive the support that had been hoped for. Llangollen was the venue of the outing, and thither a merry company, numbering between fifty and sixty, were conveyed from Birkenhead in chars-a-bancs, while some of those who participated made the journey in their own motor cars. The outward trip was made *via* Wallasey, Neston, and Parkgate, Chester and Queen's Ferry, while on the return journey a pleasant variation of route was provided *via* Gresford and Marford. Upon arrival at Llangollen lunch was served in the Woodlands Hotel, and afterwards what proved to be a capital program of impromptu athletic events was disposed of, the different items providing some excellent sport. The events included three-legged, relay, and obstacle races, and also tugs-of-war, in which the renters easily proved their superiority over the exhibiting pullers. A tug-of-war team between teams of ladies was also responsible for considerable fun. For the athletic events useful prizes were presented. As secretary of the affair M. Mott-Cowan received valuable assistance from Mr. Fred Weisker (chairman of the Exchange), Arthur Russell (vice-chairman) Mr. F.W. Locke, and others. Tea was also served in the Woodlands and the return journey, which was commenced at half past seven, was completed shortly after ten o'clock. It is to be hoped that "Jimmy" Lewis, of Pathé Frères, who had the misfortune to sprain his arm and wrist in one of the races, will speedily recover.

Concert Parties at Crosby.

An interesting departure was made last Monday by Mr. W. J. McAree, manager of the Corona, Crosby, who has arranged a season of high-class concert parties. For this week he had obtained the services of Harry Benet's celebrated combination, styled "The Society Idols," who have recently been proving a great attraction at different holiday resorts. The pictorial program is changed three times weekly. Doubtless Mr. McAree's experiment will be watched with interest by the proprietors and managers of other halls in this populous district.

Apollo, Bootle, Drops the Pictures.

In its capacity as a kinema, the Apollo Theatre, Bootle, ceased to function last Saturday, in accordance with a decision arrived at by the Bootle Cinema and Entertainments' Syndicate. Notwithstanding the fact that first-class pictorial programs have been provided for some time past at the Apollo, the directors felt that the degree of public support extended to the venture was of such a disappointing character that they had no alternative but to take the step indicated. The intention is, after the necessary alterations have been effected, to convert the building into an up-to-date social centre for dancing purposes, whist drives, and other functions of a like nature. When completed the large saloon will possess one of the best dancing floors in the borough, and all the appointments will be of a thoroughly modern type. Already the hall is being booked for the autumn season, and application for particulars should be made to Mr. Arthur Smith.

FIRST NATIONAL'S SEPTEMBER PRE-RELEASES

AN ATTRACTIVE TRIO

IN September Associated First National will pre-release three of the most important pictures of its early autumn schedule, in "Circus Days," with Jackie Coogan; "The Hottentot," with Douglas MacLean and Madge Bellamy; and "Within the Law," starring Norma Talmadge.

"Circus Days" is reported to be Jackie Coogan's greatest accomplishment since "The Kid." Renamed from the book, "Toby Tyler," it tells the story of a modern Dick Whittington, and in addition to affording the little First National star opportunities for the earnestness, pathos, and emotional abilities for which Jackie is noted, it contains a beautiful love story, for Jackie falls in love with the little bare back rider of the circus.

"The Hottentot" has already made film history in that it is the first motion picture ever to break into the racing columns of a big daily newspaper, which it did on its pre-release in New York. "The Hottentot" is well reputed to be the funniest and most remarkable picture that Thomas H. Ince has given to the screen. It tells the story of a wealthy young yachtsman (Douglas MacLean) who had a dread of horses, being mistaken for a famous steeplechase jockey, and who, through love of the young heroine (Madge Bellamy), goes through with the misunderstanding and rides the horse, "Hottentot" in a big steeplechase, with results that, according to reports, provide a wealth of comedy in addition to most remarkable photography of animals in action.

"Within the Law" is believed to be the only motion picture which has ever received official commendation from the head of a department of justice. Writing from the Department of Justice, Washington, D.C., of Norma Talmadge's picturisation of this striking stage success, William J. Burns, Director of the Department's Bureau of Investigation, pays a tribute to "Within the Law" in a letter to Joseph M. Schenck, its producer, in which the great police official terms this picture "The greatest crime drama ever filmed." "Within the Law" was directed by Frank Lloyd, who gave "Oliver Twist" and "The Eternal Flame" to the screen. The cast supporting Miss Talmadge includes Lionel Belmore, De Witt Jennings, Eileen Percy, Joseph Kilgour, Helen Ferguson, Warde Crane, Eddie Boland, Lincoln Plummer, Catherine Murphy, and Tom Rickets.

With three offerings of the calibre of "Circus Days," "Hottentot," and "Within the Law," together with an attractive list of regular releases, which include Richard Barthelmess's "Bond Boy," Constance Talmadge's "Mamma's Affair," Teddie Gerard in "The Cave Girl," and Marshal Neilan's "Minnie," exhibitors of First National product are assured of a notable September.

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Round the Manchester Trade.

♣ THE WEEK'S ♣ ACTIVITIES IN THE NORTHERN CENTRE

Piccadilly Picture Theatre Report—Margaret Again—Walturdaw's New Manager—"Indian Love Lyrics."

♣ ♣ By ♣ ♣ "THE FILM RENTER" REPRESENTATIVE

THE third annual report of the Piccadilly Picture Theatre, Ltd., just issued, reveals a net loss for the year of £10,142 15s. 11d. To this is added the balance brought forward from 1922 of £9,749 15s. 1d., making a total loss of £19,892 11s. to date. The Piccadilly was opened in July, 1922, and between then and the end of the financial year in March last, a profit of £6,803 was made on the theatre, and for five months' working of the café a sum of £1,373 is also registered on the right side. The deficit is attributed to overhead charges, debenture interest amounting to £10,527, and a redemption fund of £2,500. Apart from the bank overdraft of nearly £25,000, a similar sum is owing to contractors. The directors state in their report that the lack of capital seriously handicaps them in the working of the picture house to its full capacity, and that "something will have to be done before very long to put the finances of the company in a satisfactory condition."

Margaret Leahy's "Personal" Appearances.

Reference was made in these notes a few weeks ago to the severe strain put by some sections of the entertainment world on the word "direct." "Personal" is another term which comes in for a good deal of absurd over-emphasis on theatrical hoardings. When a London actor pays a visit to the provinces, he always makes a "personal" visit (as though it were possible to come in any other form); and during the last three days of this week Miss Margaret Leahy, according to the advertisements, has been making a "personal appearance" at the Gaiety to select a Manchester girl to act with her in a new film. Of course, a screen performer's appearances are not, as a rule, of the "personal" kind, and so in this case the phrase might pass; but there is a monotonous reiteration of it in the announcements, nevertheless—Margaret's "personal appearances" during her itinerary in Manchester amounting to no less than ten.

Another "Selection."

Having passed through the ordeal of competition herself, Miss Leahy seems now to have started out as a practitioner in the art of selecting stars for the film. It is to be hoped that her choice will prove more fortunate for all concerned than one or two of a similar kind that have been made before. It may turn out that Miss Leahy has quite a *flair* for sizing up the screen possibilities of others.

Everything for the Kinema.

The number of essential kinema accessories now offered by J. Springer, Ltd., is increasing almost every week. In addition to an extremely varied seating equipment, soda fountains, spray apparatus and jazz bands, the firm is at present offering a special model projector at £55—or, with all accessories (including kinema mirror, arc-lamp, motor, starter, lenses and tools), £77 2s. 6d. In spite of the generally depressing conditions of the trade, Mr. E. W. Horder, Springer's Northern representative, reports satisfactory "bookings" for his stock.

"Robin Hood" Being Booked.

Mr. Charles Haigh, of Allied Artists, informs us that "Robin Hood" is now being booked in Lancashire, the Manchester first run having been secured by the Theatre Royal, where the film will be shown for a month, beginning on Monday, October 8.

Walturdaw's Change in Lancashire.

MR. HARCOURT BARKER.

A new Walturdaw appointment is announced this week by the transfer of Mr. Harcourt Barker from London to take charge of the Manchester and Liverpool branches. Mr. Barker joined the Walturdaw Co., Ltd., in 1918 as branch supervisor. Prior to his film trade experience, he was associated for nine years with well-known legal firms. After the war he became organising secretary to various public institutions. Mr. Barker is a well-known personality in the South, and is by no means a stranger in the provinces. He is anxious to meet Lancashire exhibitors and anticipates a tour of the territory in order to obtain first-hand knowledge of their requirements.

A "Public Interest" Picture.

After eagerly awaiting the trade screening of Stoll's film version of "The Indian Love Lyrics," adapted from the popular cycle of songs of the same title, the trade in this territory turned up in large numbers at the Theatre Royal last week to witness this picturesque and interesting film. As the story was unfolded vocal items from "Tre Indian Love Lyrics" were ably rendered by Miss Lily Burns. Exhibitors can rest assured that those of their patrons who have already been acquainted with the fact that "The Indian Love Lyrics" have been filmed will look forward with interest to the time when they are able to see this picture at their local kinema.

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The "SPRINGER" Price £55-0-0.

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IMPORTANT FOX DEVELOPMENTS

NEW OFFICES BEING OPENED THROUGHOUT THE WORLD

RECENT news from the Fox Company states that to supplement the existing spread of their channels of distribution it is contemplated to open, within the next few months, several new branches in different parts of the world. Each of these links to Fox expansion will be equipped with the latest and best Fox productions.

The first office to be opened will be at Tokio, Japan, where a Fox representative is already making the preliminary arrangements. The radius of operation controlled by this office will cover the whole of Japan, Manchuria, and Korea.

At Bombay headquarters will have been established by the end of this month, and this branch promises to be one of the largest in the organisation, with every facility for up-to-date methods of trade showing and distribution. The territory to be covered from this important centre includes all India, Burmah, and Ceylon.

Next in the list is the Amsterdam office, which will meet the requirements of the Netherlands trade. As a subsidiary of the London office, and, therefore, under the supervision of Lewis S. Levin, managing director in the British Isles, the Amsterdam house will be in full swing by the end of July.

Also, during this month, an office in Rome will be started to conduct business throughout the Italian Peninsula. And following in quick succession branches will be established at Barcelona, for Spain and Portugal; Stockholm, which for the time being will serve Sweden, Norway and Denmark; and at San Juan, Porto Rico.

Other developments include an office at Auckland, New Zealand, making the seventh subsidiary in Australasia, and at Rio Grande, Brazil, which, making the third office in that country, will serve the Southern districts.

In addition to the foregoing a special Fox representative has just started on an extended tour throughout the Far East to study conditions and survey the field, with a view to establishing branches in some of the principal towns.

SCENES FROM THE NEW UNIVERSAL JEWEL.

A remarkable duplication of the San Francisco earthquake is a great feature of "The Shock," which European Motion Pictures will shortly show to the trade. Lon Chaney (centre) has a most appealing part as a cripple, and contributes one of the most powerful bits of acting in his career.

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SCENE FROM "THE MINE."

The Mine.

Struggle for life in a flooded mine the chief feature of a photoplay that badly needs cutting.

RELEASED BY STOLLS.
Length, Six Reels.
Release Date, December 3, 1923.

THIS picture, which Stoll's screened to the trade on Tuesday, is a typical example of the average French photoplay, for, as is usual with the productions from that country, it contains a superfluous amount of footage which might be cut out with great advantage to the subject. "The Mine" is a picture which, in its present form, is a couple of thousand feet too long, and instead of going, as it should do, with quick action, it becomes inexpressibly boring by reason of the fact that every scene is played extremely slowly. The producer has not had a very great story to work upon in this particular photoplay, and, in fact, for the first two thousand feet it drearily drags its way until one wonders when there is any likelihood of some action occurring. Briefly, the story deals with a coal mining village in France, the old manager of which is retiring. The new man who is taking his place is a bumptious, self-centred bigot, who neither believes nor trusts any man. Upon his arrival at the mine he is warned that the river is in a flooded state and particularly needs watching. He ignores all the warnings, and when the gaffer hurriedly informs him that the water is percolating through the roof of the mine, treats him with contempt and refuses to order the men up from below. The gaffer returns to his post, and the roof of the mine gives way, and there are many thrilling scenes whilst the men are in peril of drowning. They are eventually saved, and the manager shoots himself.

Practically, this is the only story, and, with a little love interest infused into it, it does not make a particularly interesting picture.

The acting, as is usual in French photoplays, is well done, but the scenes in the mine, which should be the great feature of this photoplay, are so long drawn out that one's interest is lost after a while.

To be successful this picture will have to be cut very considerably, and then it will be a suitable vehicle for an average kinema audience.

SCENE FROM "THE HOUSE OF MYSTERY."

Review of Ne

All About This

The Soul of the Beast.

The tricks of a clever elephant the chief feature of a moderate picture.

RELEASED BY JURY.
Length, 4,900 *feet.*
Release Date, November 26, 1923.

IN the same manner in which stage plays and films have their script written to provide opportunities for the peculiar abilities of a star, so this film has been produced to provide a vehicle for the presentation of the clever tricks of an elephant. Accordingly, interesting though it may be to those lovers of animals who are impressed by the tricks which they can be trained to perform, on its dramatic side the picture is naturally weak. Madge Bellamy, the human star of the picture, is never in one place long enough to gather dramatic intensity around her, her appearance being consecutively upon an elephant's back in a circus side-show cage, adrift in the woods, a drudge in a backwood saloon, swinging down rapids in a canoe, until at length, at the close, when she is happily married, the elephant is seen acting as a sort of general servant.

The picture opens with the glamour of a circus, in which Ruth Lorrimore is a performer with Oscar, the elephant, and between the girl and the huge beast a kind of affection has sprung up. Whilst playing in one of the small towns near the Canadian border the young negress who takes the part of Zip, the wild girl, "stolen from her cannibal mother in the heart of the African jungle," complains at the food served by the stingy Hamm, and leaves the show. Hamm forces Ruth to take the part of Zip. Arrayed in jungle clothes, and with fangs in her mouth, Ruth manages to get by with the act, but that night a terrible wind storm comes up, the tents are blown down, Ruth is trapped in the cage, and is threatened with imminent death when the tent catches on fire. Oscar comes to the rescue, releases her, and sensing the fact that freedom was his for the taking, puts Ruth on his back and vanishes into the Northern wilderness.

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w Productions.

Week's Pictures.

Arriving in the neighbourhood of Fon du lac, Ruth becomes separated from Oscar, but soon encounters the young crippled musician, Paul Nadeau, who is fleeing from the wrath of the town bully, Cæsare. Cæsare captures Ruth and taking her to a tavern in town, he presents her to Madame Boussut, who immediately perceives that Ruth will make a good servant in the kitchen.

Between Ruth and Paul now springs up a friendship, gradually ripening into love. Cæsare becomes filled with a wild jealousy when he perceives that Paul is the one whom Ruth really loves. Determined to hold up Paul to ridicule, Cæsare kills Paul's pet rabbit, has it cooked at the tavern, and almost forces the boy to eat his own beloved pet. Into Paul's heart comes a murderous rage, and he matches his puny strength against that of Cæsare, who knocks him unconscious.

Hamm speeds northward in search of Oscar and Ruth, but when he arrives at Fon du lac Ruth escapes from him and persuades Paul to go with her, but Paul tarries so as to kill Cæsare. Oscar arrives on the scene as Cæsare, getting the better of a fierce fight, is about to kill Paul, and puts the bully to rout in thorough discomfiture. Together, on Oscar's back, Paul and Ruth escape, and are married at the first village they come to, and a year later we find Oscar assisting Ruth in her home life.

Noah Beery has a familiar part as Cæsare, the bully, and Cullen Landis is Paul. Madge Bellamy has a part which demands little from her but energy. The elephant does most of the attractive things, and his antics will please those whom the absence of a good story may disappoint. "Soul of the Beast" is just a moderate program picture.

The House of Mystery.

French production which, after some cutting, should prove a most attractive picture.

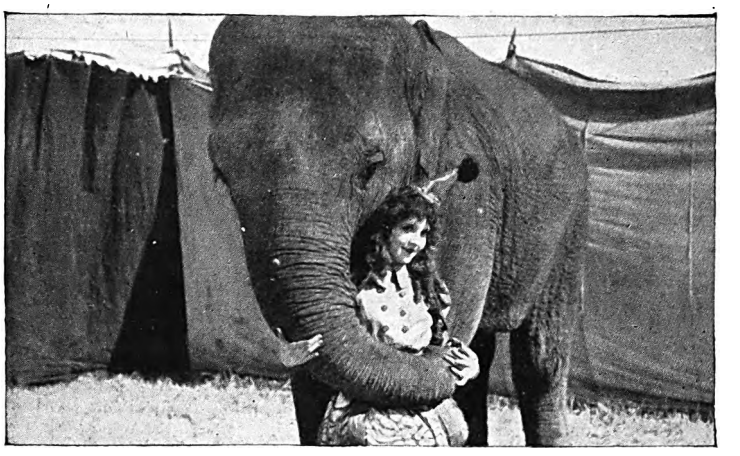
RELEASED BY STOLLS.

Length, Eight Reels.

Release Date, November, 1923.

A FRENCH production featuring Ivan Mosjoukine, this film is not, as its title might suggest, a detective story. Its mystery is of another kind, in which misunderstanding and wrong assumptions figure. Moreover, it succeeds in portraying a most unlovely character in Corradin, who sets misdeed upon misdeed until the structure has immured and shadowed the lives of innocent folk.

The film's one fault is its unnecessary length, for as shown last week it must have run to about ten thousand feet. It will be necessary to sacrifice quite a lot of this in order to make it a picture alert with interest. When this cutting has been done the value of the story will be greatly enhanced, for the real interesting flesh-and-blood material is there, and its appeal will be greatly heightened and its success assured by cutting.



SCENE FROM "THE SOUL OF THE BEAST."

Julien Vander (played by Mosjoukine) is a French manufacturer living at Brearvale with his beautiful wife and child, and with them, as Vander's friend and companion, lives Corradin. Paul Mantelon, an elderly man, is a frequent visitor to the house, and all but the trusting husband remark upon the attention paid by him to Regine, the wife. Mantelon is wealthy, and has earlier saved Vander's manufactory from ruin by opportune financing. Corradin directs Vander's attention to Mantelon's caressing of Regine, and Vander dismisses him from the house. Later Corradin contrives to reawaken suspicion regarding them in Vander's mind, and Vander lays violent hands upon Mantelon. It is then that he learns that Regine is Mantelon's daughter, but is begged by the elder man to keep the fact a secret.

The two part, and later Mantelon is discovered dead, Vander being put on trial and given a long term of imprisonment. Only one man besides the murderer knows who has really committed the deed: this is Sparks, a half-witted photographer, who has secured a photograph of the fatal struggle, and uses it for blackmail in order that he may gain sufficient money for his son's education. With Vander away Corradin shows his hand, and proposes marriage with Regine, and seven years afterwards with the daughter, Christine. Eventually Vander escapes from prison and sees his wife and child. Sparks's son resents Corradin's familiarity with Christine, and Sparks reveals the real identity of the murderer. Husband and wife are reunited, and Sparks's son and Christine marry.

SCENE FROM "LOST AND FOUND."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The story is full of incident, but never becomes complicated. In the latter part some desperate stunts are introduced, as when the escaping convicts make a human bridge across a chasm in order that a wounded companion may cross in safety, and later when, in the encounter between Vander and Corradin, a desperate struggle takes place on the edge of the cliff, which results in a fall and a clinging by the former to a loosening bush. Its characters are excellently drawn, and M. Colline's Sparks is a most clever bit of character acting. Every foot of film in which he appears is made alive by his alert interpretation of the imbecile photographer, and a clever bit of photography which shows a close-up of his camera's lens, with the struggling men reflected in it, gives the proper hint to the beholder of the tragedy being enacted. Of the other actors, Bortkevitch's Mantelon is a fine, impressive figure, courtly and attractive even when one suspects him of evil intentions, and Mosjoukine's Julien Vander increases greatly in attractiveness as the picture proceeds. He has a curious aloofness in the earlier scenes which suggests a lack of intensity.

Cut somewhat drastically to remove unnecessary and uninspiring matter, "The House of Mystery" should prove a most stimulating picture. It has all the features of a photoplay that should do well in any class of theatre.

Between Love and Power

A complicated but attractive story of Russian life, well acted and produced.

RELEASED BY M. & F. FILMS.
Length, Six Reels.
Release Date, October 8, 1923.

THIS picture, which the M. and F. Film Service showed to the trade on Tuesday last, is one that is essentially Continental both in story and production. This does not imply that it is not suitable for English audiences. Indeed, it forms a welcome change to the palate surfeited with a plethora of machine-made Transatlantic productions. It cannot be denied, however, that the film has its weaknesses. These are principally in the poorness of the continuity, which tends to make the story disjointed, and in the weakness of the sub-titles, although we are given to understand that this defect will be remedied before the picture is released. Apart from this the film is one that should find favour with most audiences on account of some wonderful acting on the part of the principals (the work of Glona Mattiasousky as Femia von Sebitzki in particular standing out as a distinguished performance), and some lighting effects which are among the best we have ever seen from films of any nationality.

The story deals with the feud that exists between a band of smugglers and insurgents and a detachment of frontier guards under the command of young Captain Kontala, who has an affair with Lady Sebitzki, the second wife of the Lord of Sebitzki Castle, near whose grounds the smuggling is principally carried on. Femia Sebitzki, who is the daughter of the former leader of the insurrectionists, had inveigled the old Count, a chronic invalid, into marrying her, so that she could use her position to further the ends of her party. She learns from her lover the disposition of the forces against her henchmen, and is able to make plans accordingly. Sweta, Sebitzki's daughter by his first wife, returning home from the convent where she has been educated, learns on the journey of her father's second marriage, and in a village inn makes the acquaintance of Kontala's sister. Suddenly Captain Kontala appears before the coach, riding through the district with his guards. The brother and sister greet each other affectionately, and Sweta gazes with interest on her companion's handsome relative.

Arrived home, Sweta soon learns that the stepmother is a heartless, stern-handed woman in whose hands her poor sick father is helpless. Quite another woman is she in Kontala's presence, and he, influenced by her impassioned spirit, is quite obviously caught in her net.

The smugglers, under the leadership of her stepmother, who had assumed the *nom de guerre* of "Ace of Spades," are planning a great coup. Kontala, however, has gained knowledge of their intentions, and is able to ambush them, with the result that Femia's plans miscarry. Femia, meanwhile, has seen in her stepdaughter a possible rival who she fears will rob her of Kontala's love. This feeling develops in her an intense hatred of the younger woman. She compels the girl to do the meaner housework with the serving girl, Ulka, and afterwards shuts her up in her room. From Ulka Sweta learns of the ghost which walks the castle, and also the identity of the leader of the smuggler gang.

At length Sweta faces her stepmother and point-blank tells her all she knows. This frightens Femia, who arranges a promenade in the carriage, takes Sweta along, but at a dangerous spot suddenly jumps out and, whipping up the horses, sends the coach and Sweta to be dashed to pieces on the rocks. But a shot from a quick-witted frontier guard arrests the career of the maddened horses, and Sweta is saved.

Femia, baulked of her revenge, drags Sweta before the smugglers, where she is sentenced to death. Meanwhile, fearing the fate of her mistress, the serving girl, Ulka, has by a secret way sought the frontier guards and brought them upon the smugglers. In the hand-to-hand conflict which ensues Femia is shot down, and Kontala, coming upon her, recognises her.

The smugglers are killed or captured. Sweta and Kontala, after the terrible death of the "Ace of Spades," find happiness in the love each felt for the other.

The picture has certainly a great deal to commend it. It has romance and adventure aplenty, and captures to a high degree the spirit of the story. The acting of all the principals reaches a high pitch of perfection, while the technique throughout is remarkable. It is not a super-film, but nevertheless it is one with which exhibitors should do good business.

Lost and Found.

A vigorous South Sea story thoroughly well acted, photographed and produced.

RELEASED BY GOLDWYN.
Length, 6,300 *feet.*
Release Date, November, 1923.

THERE is a glamour about the South Seas which has attracted romantic souls ever since they were discovered, and the writer of fiction and the film producer have found them most attractive ground. Often the lure has proved treacherous, but in the film which Goldwyn showed to the trade in London last week this is far from being so. Some beautiful shots, occasionally rendered more attractive by a slight softness of photography, provide really fascinating backgrounds, against which is set a story full of strong situations which holds interest to the end. The one weak spot is the non-recognition of his daughter by the sea captain and his faithful servant, but this will probably be overlooked in the interestingness of the whole situation in which it occurs.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

On the sun-baked island of Pango in the languorous South Seas, Mingo, an unscrupulous white trader, holds power. Years before, by trickery, he had caused Madge, now a white outcast, to leave her husband, Captain Blackbird, while the latter was off on a trading voyage. Madge and her daughter, Lorna, are at the mercy of Mingo, and though the girl is in love with young Lloyd, of the white colony, the villain forces her to agree to marry Waki, the medicine man, on the threat of further ill-treatment to her mother.

The Hope, known and feared by both blacks and whites as Captain Blackbird's ship of prey, puts into the port of Pango. The captain, bitter against all women, is a fanatic in his love for Baby Madge, the little daughter still left to him. He has promised her a doll, to replace one lost in the sea, and they visit the white colony to get it. Lloyd takes the captain to Waki's camp, and here they find Lorna in the power of the medicine man. Blackbird, unwilling to see Lloyd marry a girl he deems only a native, refuses to aid in the rescue of Lorna.

Mingo, in a drunken revel, boastfully relates his theft of a trader's wife years before, and Blackbird, realising that he has found the villain to whom he owes his wife's desertion, thrashes him and carries him to The Hope. Mingo reveals that Lorna is the captain's own daughter, and Blackbird, realising his injustice to his own child, hurries back to the island with an armed crew.

Lloyd, meanwhile, disregarding danger, goes to save Lorna himself. He manages to get the girl from Waki's tent, but in a minute the natives are up in arms. Lloyd and Lorna are joined by Blackbird and his men. During a frightful tropical storm the blacks and whites clash in the forest. Only after a brave battle and the loss of many of his men is Captain Blackbird able to get back to his ship with his newly-found daughter and her lover.

House Peters gives us a fine study of a sturdy sea captain in his Captain Blackbird, a figure too good to be described as a pirate; he might just as easily have been an honest sea captain. Pauline Starke's Lorna, too, is a most fascinating character, in delightful contrast to the quiet, resigned Madge of Rosemary Theby. George Siegmann makes of Mingo just the right sort of coarse brute which is convincing. The producer has made a great deal of this film among the actual surroundings of a South Sea island, and has used natives in large numbers for his fight scenes. The landing of the warriors from the sea and the actual combat are most impressively done, and add a great spectacular value to the picture. The conclusion is just a little hindered towards the close, but this is excusable in the drawing together of the threads of the picture, and most audiences will be loud in their praises of a production in which excellent choice of location, a good story, and sincere and forceful acting combine with happy results. Its title is its weakest point: it does not indicate the sort of story it is.

Refuge.

Poor story that is compensated by excellent technique and good acting.

RELEASED BY FIRST NATIONAL.
Length, 5,584 feet.
Release Date, December 6, 1923.

AN attempt has been made in this film to produce a picture somewhat on the lines of "The Prisoner of Zenda." The attempt is only partially successful, for reasons that are soon apparent. The story, which tends to become very involved in places, is improbable in the extreme, and while individual episodes are not lacking in interest, the story as a whole becomes so far involved as to spoil its entertainment value.

The story, briefly, is as follows: The Armistice has been signed, and from a prison camp three men are free. They are Gene, a young Frenchman; Dick, a cockney Britisher; and Louis, a Belgian. They tramp for many days, finding themselves at last in the kingdom of Moravia. Resting by the roadside toward dusk, a veiled woman drives furiously down the road in a motor car. The car comes to a standstill, and it is discovered that in the tonneau a man lies apparently dead. The woman states that she is Nadia, Countess of Tremonde, niece of General De Rannier, a political suspect, whose life is threatened by Ferdinand, ruler of the kingdom. The Countess states that Kenski, the man in the car, was about to be married to her, and that her reputation and the welfare of the kingdom are at stake unless a substitute can be found. Gene, ever chivalrous, accepts the challenge, and within an hour the two are married.

Returning to the court, Nadia, on producing her husband, is able on logical ground to frustrate the plans of Prince Ferdinand, who had intended to marry her in order to destroy evidence in her possession establishing the claim of the real heir to the throne, who is believed to be in America. Crisis follows crisis, Kenski, the supposedly dead man, appears on the scene, and threatens to expose his impersonator. Before he can do so, however, the Prince, believing him to be Nadia's husband, murders him. In the belief that he has thus disposed of his rival, Ferdinand then kidnaps the helpless girl and takes her to his hunting lodge.

Gene follows, but is captured by the bodyguard. As Ferdinand threatens to kill the helpless Frenchman, Nadia declares that she will hurl herself from the window. The respite allows Gene to free himself, and a terrific hand-to-hand combat ensues. The Frenchman is worsted by the Prince, and things are looking black indeed when Dick and Louis, his former comrades of the war, arrive in the nick of time and save the situation. Then comes the last surprise of all. It transpires that Gene is none other than the rightful heir, and Nadia realises that she has all along been unwittingly helping the cause of her platonic lover, for whom she has since learnt to care.

With Dick and Louis finding their much sought-for peace, and love having come to Gene and Nadia, the kingdom of Moravia settles down to its long due happiness under their competent and wise ruleship.

Katherine McDonald makes an appealing Nadia, while Hugh Thompson's performance as Gene bears the stamp of conviction. A. E. Crewe gives a villainous air to the character of Prince Ferdinand, while the other actors adequately sustain their rôles.

The Leather Pushers.

Third series follow well upon predecessors.

RELEASED BY EUROPEAN.
Length, Two Reels Each.
Release Date, September 3, 1923.

EXHIBITORS who have booked the earlier series of "Leather Pushers" will have found by now that Reginald Denny has gathered quite a number of worshippers, and these will be anxious to see the third series which European are releasing next month. The stories have almost exactly the same characters as their predecessors, and the boxing feature is, of course, the chief point of interest. Kane Halliday's father has lost money on Wall Street, and this necessitates him recouping by entering the ring again as a boxer. This incenses his wife, and this difference of opinion runs through the pictures. An attempt has been made to give to

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REVIEW OF NEW PRODUCTIONS—*Continued.*

each of the pictures a parodying title, but there is little point in this, as the films themselves are not parodies in any sense.

In " The Wandering Two " Kid Roberts, with his manager, goes to train at St. Therese in the Canadian woods, where the temperature is never less than 20 degrees below zero. He soon shows his mettle there, and the St. Therese camp ask him to defend their championship against La Croix camp next pay-day. A lively battle occurs then, and some humorous scenes are deftly interwoven.

" The Widower's Mite " shows the Kid not in very good form when Oliver, the champion heavyweight, meets him in the ring. Besides, Oliver has long had his knife in him. Both men are groggy, and the referee accuses the Kid of fouling. The Kid knocks out Oliver, but the referee claims the fight for Oliver on a foul. This rouses the crowd, and they rush the referee.

In " Don Coyote " Battling Miller is backed by a Spanish Don, who plots to dope the Kid in a fight. Murphy, the Kid's manager, suspects mischief. He cautions the Kid to appear " dopey " in the second round, and then to knock Miller when he is off his guard. Roberts does so, but ends by planting a haymaker in Miller's jaw. The Don comes in for rough handling.

If anything, the pictures screened this week are slightly inferior to those of the second series, although up to the average of the first. Some really funny incidents carry " The Wandering Two " along in grand style, but these are not so evident in the others.

Wherever boxing pictures attract the series should go well, for the fighting is fast and furious and the stories brisk and well told.

Hal Roach Comedies.

Highly amusing " Snub Pollard " and " Our Gang " two-reelers which should prove a safe booking for any hall.

RELEASED BY W. & F.
Length, Two Reels Each.
Release Date, October 8, Weekly.

A VERY high entertainment value can be placed on the series of comedies starring Hal Roach and Our Gang, which are being handled by the W. and F. Film Service. Two of each set were shown to the trade last week, and for genuine humour these will be hard to beat. There is an actual story running through each film, and as it unfolds itself the many quaint situations that arise through a natural sequence of events will draw laughter from the most misanthropic kinema-goer. Such a high standard is reached in each film that it is extremely difficult to compare one with another in point of general excellence.

In " Before the Public," Snub Pollard, as the winner of a local men's beauty competition, is sent to Hollywood to become a star. He returns with his first picture, which is projected by a " hand-made " machine in the village hall. His success with the film in his character as " two-gun Snub " wins him the praise of his fellow-citizens, including especially one citizeness, and is responsible for the discomfiture of the horrid rival through whom his not altogether spontaneous departure from town was brought about, and form a succession of ludicrous incidents well calculated to divert a confirmed misogynist.

In " Where Am I?" Snub, as a newly-wed, seeks relief from an over-affectionate mother-in-law by assuming loss of memory, and his short but laughable career as a hotel attendant forms the basis of a very clever comedy.

The " Our Gang " comedies, though fully as humorous as the other series, are of a rather different type, relying in the main for their appeal on the ingenious behaviour of a collection of remarkably clever kiddies, black and white. Of the two shown, "A Pleasant Journey " and " The Big Show," the latter is the cleverest child film we have seen for many days. The kiddies, unable to see the real circus in their town, decide to open a rival show, and with the assistance of their mongrel dog and the disgruntled young assistant of the opposition's performing animal troupe, soon rig up a show that draws the town's younger element. " The Show " includes the appearance of many well-known film stars " in person." We have Bill Hart introducing Little Lord Fauntleroy (in paper curls) to D'Artagnan Fairbanks, while Charlie Chaplin pushes Harold Lloyd down a well. There is also a "grate wild animul show," which includes a goat with two bowler hats tied to its back to represent a " wild " camel, and grey and white geese representing respectively a " wild " eagle and a " wild " swan. The picture is laughable in the extreme, and one cannot imagine audiences failing to enjoy it, or, indeed, any of this intensely amusing series. They can be booked with every confidence as certain attractions.

SCENE FROM " WHERE AM I?" one of the new Snub Pollard Comedies.

Cruelywed Comedies.

An amusing series of high-class comedies.
RELEASED BY M. & F.
Length, 2,000 feet.
Release Date, October 8.

ONE of a series of very clever comedies on the lines of those in which Mr. and Mrs. Sidney Drew have been featured was trade shown last week. These pictures are essentially of the high-class variety, entirely eliminating anything approaching slapstick or knockabout comedy. The one shown last Tuesday, entitled " Fisherman's Luck," deals with a husband who fishes on the Sabbath, and on the strength of one fish invites the neighbourhood to dinner. He experiences a series of refusals, which are later, by force of circumstances, changed into acceptances. How he and his wife are able to extend hospitality to their numerous friends, not to mention their friends' friends, on the strength of one fish forms the basis of a very amusing comedy. The films feature Mr. and Mrs. Cruelywed, an amusing pair whose diverting adventures should entertain many audiences in this country.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

St. Elmo.

A new version of a public classic.

RELEASED BY CAPITOL PRODUCTIONS.
Length, Six Reels.
Release Date, Not Yet Fixed.

THIS is not a reissue or a revised version of the "St. Elmo" which leapt into such favour with picture patrons a few years ago, but an entirely new rendering of the well-known story, produced by Rex Wilson. It takes a famous and popular book to form the basis for more than one adaptation for the screen, and "St. Elmo," of course, has been read by millions of people in England and America; its inspiration for yet another producer is therefore quite natural and legitimate. There is a public ready made for any film bearing on this favourite work.

The version which Capitol Productions showed at the Deansgate, Manchester, during the week is a solid, competent piece of work. The main incidents of the story have been faithfully portrayed, and the characters, even if they do not seem quite as real and living as in Augusta Wilson's book, are sufficiently earnest and sympathetic to awaken interest. The plot is too well known to need recapitulation here. It treats principally with the slow reformation of a fierce, iron-willed man through the agency of a tender, perceptive woman who can understand how the man's revengeful nature was provoked into making him shoot his dearest friend.

Shayle Gardner takes the part of St. Elmo, whose stormy character plunges him into an abyss of gloom, and Margaret Bebbington is Edna Earl, the blacksmith's daughter, who is destined to act the rôle of ministering angel to a mind diseased. These two are the mainstay of the cast, which is further strengthened by the presence of Madge Tree and Harding Thomas.

Northern exhibitors who have pleasant memories of the first "St. Elmo" may be unreservedly advised to book the second. The novel is a public classic; it has had innumerable readers since the former film version was put out, and many of these will undoubtedly be eager to see the new "St. Elmo" in the picture theatres as soon as it is announced.

Man Versus Beast.

Big Game Hunting picture with plenty of killing.

RELEASED BY F.B.O.
Length, Six Reels.
Release Date, November 8, 1923.

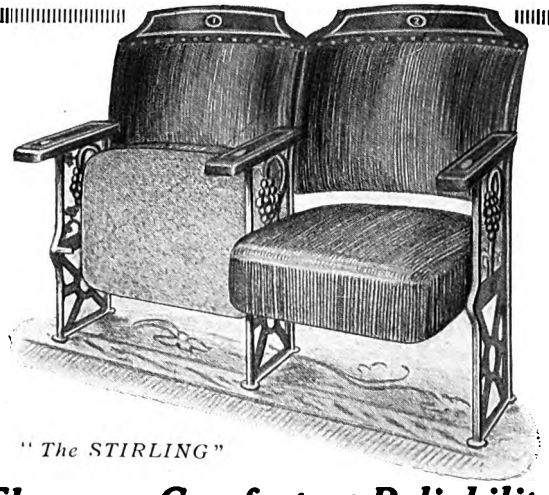
TO the lengthening list of African big game pictures F.B.O. now add another in "Man versus Beast." A record of a two year expedition into the African jungle with rifle and kine-camera, undertaken by a certain Colonel Louis Shuman, to whose intrepidity and excellent marksmanship quite a number of sub-titles bear eloquent witness.

The film is marked by a certain impatience as compared with some others that have been screened, and this is particularly noticeable in the shoot-at-sight methods which the hunter has adopted. Indeed, within the six reels there is as much killing as could possibly be got in, and a sub-title towards the close, which speaks of quickly vanishing wild animals, is in itself a caustic comment upon the methods of the hunter with a passion to kill.

Probably with many kinema-goers this continuous killing will not be considered a blemish, and such will enjoy to the full the adventures presented. The photographic quality of the pictures is admirable, and the use of the telescopic lens has given some very clear pictures of animals whose nervousness make it impossible to photograph them at close quarters. One of the most attractive lengths is that showing the capture of the hippopotamus. This is really a most beautiful item up to the dragging of the dead body of the ungainly beast ashore and the cutting up of its carcase, and possesses a real artistic value, the photography being excellent and the whole proceedings natural and unhurried.

Whether, as the sub-title tells us, Colonel Louis Shuman *did* really walk up to within ten feet of a healthy and vigorous rhino. and then shoot, may possibly be doubted; one has a feeling that the animal had previously been put out of action. The same applies to the shooting of the elephant. These minor criticisms, however, do not affect the value of the picture to the exhibitor, and now that the travel-sport picture has come into its own, this film will probably claim its share of popularity.

Mr. T. W. A. Comben, late circuit manager of Messrs Bosco's Pictures, Ltd., has been undergoing a slight internal operation at the Birmingham General Hospital. Mr. Comben has for some time been experimenting with a stereoscopic film, and from recent successful results hopes to be able to demonstrate its practicability at an early date.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Scottish Notes and News.

The Scottish Benevolent Fund—Six Stoll Shows—Allied Artists' Pictures—The Slump and Bookings.

From Our Glasgow Correspondent.

WHEN London is talking of starting a contributory Provident and Benevolent Institution, it is timely to remind readers that Scotland has already a Benevolent Fund of its own. Like all societies of this kind, it does not come very much into the limelight, but, nevertheless, it is an extremely live organisation, active in the cause of relieving distress, and with a capital at its command which is rising steadily. Six years ago the Scottish Kinema Trade Benevolent Fund came into existence. The origin of the fund sprang from the necessity arising out of a case of considerable distress by the widow of a worker in the trade. Following upon the election of office-bearers the fund was soon set going. Tre Committee included three delegates from the Scottish Film Renters' Association, so that both sides of the industry were represented. Money was raised by the usual methods, and the annual ball became an event in the social life of the industry. From the proceeds of this function it ought to be mentioned that the local hospitals received a contribution. A sweepstake on the Derby was another successful method of "raising the wind" on behalf of the fund. Last June £400 came in as the result of the efforts of the Committee. With a minimum of expense the fund is carried on. During the past year the sum of £207 was paid out in benefit. To-day the capital value of the funds is round about £3,500, and the aim of the Committee is £5,000. Those facts, briefly stated, will show that Scotland has been cognisant of a duty which every trade organisation places in the forefront of its activities as a combined body. Mr. T. Ormiston is chairman of the fund and Mr. J. A. Houston the secretary.

Next Meeting of C.E.A.

Aberdeen has been fixed for the next meeting of the C.E.A., and it will give members in the North no excuse for not being present in force. The date is August 15, and I might remind the members and those who are not on the moors shooting grouse, that they may find a milder sort of excitement in the discussion of business affairs at this meeting.

Mr. McPherson's Enterprise.

I told you last week what the bold McPherson of the Arcadia in Canning Street was doing. He put on "The Four Horsemen of the Apocalypse" in the worst week of the year (according to general opinion), and now he tells me that the film was such a huge success that he wanted to run it for another week. But other halls also want to make money, and so the "Four Horsemen" could not remain at the Arcadia. This hall, as I said last week, is situated in a purely working class locality, yet people from Hillhead, Langside, and other much better districts than Bridgeton, took the trouble to go out there. I am assured, too, that folks residing as far off as Paisley patronised the show, which was packed at every performance. There was a different class of audience entirely, and this all goes to prove that, if an exhibitor has a *real good thing* to offer, crowds will make a beaten track to his hall.

Six Stoll Shows.

In the absence of Mr. Jacobs, who is on holiday, Mr. Park, of Stoll's is in charge at West Nile Street. No trade shows are scheduled for the rest of this month, but in August the exhibitors will have a nice selection of six to tickle their palates. "The Indian Love Lyrics" and "Samson and Delilah" are due to be shown first. In the meantime the publicity staff of Stoll are continuing their 16-sheet campaign for "Dr. Fu-Manchu," a serial which has received quite a lot of advertising.

"One Exciting Night."

At the Allied Artists offices Mr. Willie Bendon is looking forward to the special presentation of "One Exciting Night," which is due at the Coliseum Music-Hall on August 20. This Griffith film will, of course, receive special publicity, and if it is as successful as "Robin Hood" was, then the Coliseum should be filled every evening. The Mary Pickford subjects are all going well and the world's wee sweetheart" (as one sentimental exhibitor persists in calling her) seems in no danger of losing her hold on the affections of the kinema fan.

Famous-Lasky Helps Exhibitors.

I met Jack Hampson, of Famous-Lasky, and he is enthusiastically looking forward to the next trade show, which takes place, as usual, in the Cinema House. "When Knighthood was in Flower" is a film which will please most audiences, I am assured, and it is produced in magnificent settings. The story is a very human one, and I anticipate a good turn-out of exhibitors next Wednesday forenoon. Scottish exhibitors may be reminded of the Famous-Lasky policy to assist them in their exploitation schemes, and their appointment of a proved showman shows that they desire to give him the best service for putting their films over and making good returns from the combined work.

Few Kinemas Closing.

I hear that the Marne Picture House in Dennistoun has closed and the Bedford in Eglinton Street has been shut down for a week or two past. In regard to the former, it is situated in a district which is, perhaps, too well catered for by other houses, but whether it will remain closed for good, I am not yet informed. As to the Bedford, notices posted on the outside of the hall state that the hall is closed for the summer vacation and the reopening date will be duly announced. I trust that when September comes round the Bedford will again be to the fore. It is plain that a number of kinemas all over Glasgow are really carrying on without a margin of profit, but it is equally plain that the entertainment business is not the only industry that suffers by the deplorable slump in trade. If the facts in relation to other businesses were broadcasted as certain people in the kinema industry broadcast their troubles, I am positive that the exhibitor would cheer up and try to look like a man whose first object in life was to entertain his patrons.

"Bonnie Prince Charlie."

Captain Calvert, of Gaumont, is now in Arran producing "Bonnie Prince Charlie," and I hope he will be favoured with fine weather. He will be busy for a week or so, and with two such clever people as Gladys Cooper and Ivor Novello as stars, the film should not lack pulling power when it is completed.

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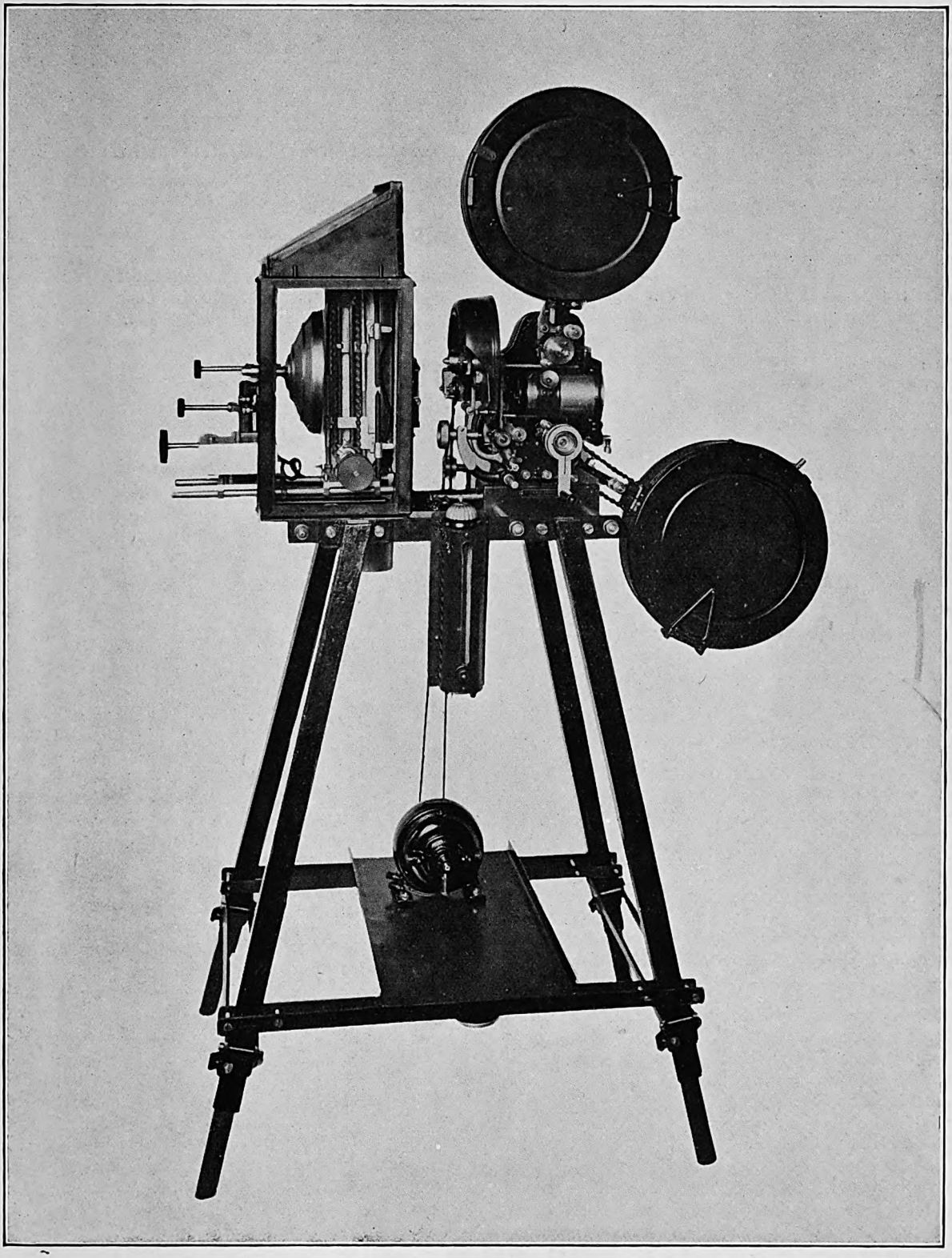

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Trade in the Yorkshire Territory.

Patman at the Playhouse—Fox "Early Date Drive": The Prize-winner—Talk of Another Outing—First National Trade Show.

From our Leeds Correspondent.

WHEN so many people are talking about poor business I like the enterprise of Mr. Sydney Tolfree, managing director of the Playhouse, at Wakefield, in engaging Mr. G. T. Patman, the celebrated music hall organist, to play the organ at the Playhouse. It is evident the name of the Playhouse is to be kept prominently before the Wakefield public, "close" season or not "close" season. It is a policy that will pay in the long run.

Cool at the Leeds Majestic.

Mr. Noel Rhys, the general manager of the Majestic Picture Theatre in Leeds, has had fixed up over the front of the building, facing the City Square, the following announcement, "3½ million cubic feet of iced air is pumped into this building every hour, making the Majestic the coolest theatre in Yorkshire."

"Married Love" Allowed.

Mr. Charles Thompson tells me the film, "Married Love," which he is handling in Yorkshire, has been passed by the Watch Committee at Wakefield for exhibition to the public under its original title and with mention of the name of Dr. Marie Stopes.

First National's Private Theatre.

Mr. R. F. Thornton, manager of the Leeds Branch of Associated First National Pictures, Ltd., held a first trade show in the cosy and well-equipped private theatre at Bardon Chambers, King Street (formerly the Hotel de Ville) last Friday, when "The Woman's Side" was screened to a good company. A familiar figure in the Leeds trade, Mr. C. B. Hogg, from the headquarters of First National in London, was present and renewed acquaintance with many old friends. The film was put through in good style by Mr. H. Oakenfold, the machines and accessories man of Walturdaw's Leeds Branch, who has been responsible for the installation of two latest model Powers No. 6 machines and the general electrical equipment of the operating box.

Congratulations to Joe Lawrence.

The Fox Film Company have recently held a competition for their salesmen, a prize being offered in what is called "an early date drive" to the traveller who sends in the most early date propositions. The many friends of Joe Lawrence will be pleased to learn that he has succeeded in winning a gold cigarette case.

Another Trade Outing.

The recent outing of the trade to Nidderdale was so enjoyable, and has been talked about so much, that already there is a big demand—not merely from those who went on the trip, but from others who were unable to go—for another similar outing before the summer is out. Mr. H. A. Whincup, who made the capital arrangements for the last outing, is being asked to arrange another. Mr. Whincup will undertake this, and an announcement may be expected shortly.

TRADE SHOWS IN "COLD BLOOD"

KEEPING THE DEADHEADS OUT

"WHAT is the matter with trade shows?" wailed the well-known Liverpool exhibitor, Mr. Austin Durrans, of the New Victory, Walton, when I met him the other day (writes our Liverpool correspondent), and he proceeded to give me his views on the subject.

Briefly he is an out-and-out advocate of screening films at private trade views in "cold blood," *i.e.*, without orchestral or any other effects. For this he claims several advantages. He pointed out how many a manager of a small suburban hall, where perhaps a piano supplies the only instrumental accompaniment to the pictures shown, or where, possibly, the services of a trio of musicians are engaged, attends a trade view of a big film at some city house, where a full orchestra provides an almost endless variety of realistic effects incidental to the different features of the picture; and so impressed are they by the *tout ensemble*, as it were, that they immediately book the picture, possibly securing first run on it in the particular zone in which their kinemas are located; but when it comes to showing the picture, they are grievously disappointed at the result.

"And no wonder," commented this exhibitor. "It is ridiculous to expect as much from a piano or a trio or even a quintette of musicians as you get from an orchestra of anything, say, from twelve to twenty performers, or even more than that.

"Big halls also have infinitely better resources for introducing other effects, in the way of lighting devices, etc., than small picturedromes can ever hope to have, and lack of these facilities furnishes another source of disappointment for the enterprising proprietor or manager of the little kinema.

"No, my opinion—and I formed it a considerable time ago now—is that pictures should be trade shown in 'cold blood,' and then the exhibitor from the small hall, knowing the feelings and desires of his patrons with regard to films, has the best opportunity possible of gauging whether, with his strictly limited musical and other resources in the way of effects for 'putting them over,' engagement of certain pictures will prove both an artistic and a financial success.

"Another advantage from the renter's point of view would be the financial saving which would accrue from adoption of this idea of showing films without effects, and letting them stand entirely on their own merits. And, although this is quite a minor matter in the sum total of showing and booking films, I think it would tend to keep away what I might call the 'Trade Show loungers' the 'flappers' and others, who spend a considerable portion of their time attending such events. Music is undoubtedly a great attraction in picturedromes, and, however good the picture, I do not think there would be nearly the same eagerness manifested by such 'dead-heads' to patronise trade shows if the only music provided was by the operator as he puts the film through the projecting machine."

My informant concluded that a recent "cold-blood" trade screening of a film which he had attended at the Liverpool Kinema Exchange had but served to confirm him in his opinion.

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News and Notes from Newcastle.

Preparing for All-British Week—A Hepworth Poster Campaign—Some Notable Bookings—A Pageant Picture.

By our Newcastle Correspondent.

MR. WILLIAM WALKER, the representative for Butcher's, Granger's, and Moss Empires, is doing his utmost to focus the attention of the exhibitors on British films and particularly for the All-British Week commencing November 12. He has issued a circular enclosing the names of films that will be available for the All-British Week. "Big British Competition Means Cheaper Pictures," is one of the headings, and the circular proceeds, "Here is something for you to concentrate on. Something for you to focus the attention of your patrons on and raise their enthusiasm to support an All-British Week of British-made film plays. Remember, your patrons' response will depend upon the amount of enterprise you put into this scheme. Your patrons are largely guided by you. The brighter your lead the happier will be the response." The circular points out that the object of the All-British Week is to secure support for British films so as to get cheaper and better pictures, and then concludes, "By supporting an All-British Week you have everything to gain. There will be a big wave of enthusiasm over the country. Be in the front rank!"

Poster Campaign.

Mr. F. W. Morrison, the local representative of Hepworth Films, is also busy circularising the exhibitors, with the object of drawing their attention to the All-British Week. Further publicity will take the form of displaying numerous posters on the hoardings in the territory. Mr. Morrison expects that every encouragement will be given to maintain British producing houses, and points out that the whole of the Hepworth productions had got into the United States, and future pictures will also get a free and open market in the U.S.A.

Phenomenal Bookings.

"The Knock-out," the Samuelson production which is being handled by Moss Empires, has proved a great success in the territory. The trade show held in the Empire Kinema, Newcastle, last week, was described by Mr. William Walker, the local representative, as the most successful he had ever had from the point of view of bookings. He secured, on the day the film was screened to the showmen, upwards of £400 worth of bookings. That, declared Mr. Walker, was somewhat phenomenal.

"The Pilgrim" Heavily Booked.

The feature of the business at the local office of Triangle Plays is that Mr. Harry Faid, the local manager, has practically booked up "The Pilgrim." He tells me that he has fixed up with halls in nearly all the large towns in the territory and also a good many of the smaller places. There will be a concurrent first run in Newcastle at the Queen's Hall and the Grey Street Picture House. Another item with which Mr. Faid is doing remarkably good business is the new set of Monty Banks Comedies. These have gone for first run to the Queen's Hall, Newcastle. He has also commenced bookings on a series of two-reel dramas, twelve of the Western type and eight detective stories. His next big attraction will be "Temptation."

First in the Field.

Last week a local pageant of the British Empire was held in Newcastle, and the Empire Kinema were first in the field in showing pictures of the procession. They were screened for two programs on the evening of the day on which the pageant was held. Mr. Dalkin, the manager, believes in short pictures and discountenances the idea of "fills-in." He is congratulating himself that he has to some extent rescued the position during the hot weather.

Fox Films.

Mr. Harry Browne, the local manager for Fox Films, has done good business with "The Village Blacksmith," which has been booked to the Grey Street Picture House for first run in Newcastle. He has also had many inquiries for "A Friendly Husband."

EMIL JANNINGS A NEW YORKER

EMIL JANNINGS, whose "amazingly brilliant" performance is so marked a feature of the big Ideal subject, "Loves of the Mighty," is a New Yorker by birth. Before the outbreak of the world war he went to Europe to study and work with Max Reinhardt. Like many other Americans he was caught in Germany when the United States joined in, and was interned. After the Armistice he continued to work with Reinhardt as a stage director, and took leading rôles in dramatic production and motion pictures.

It was when "Passion" was shown that he woke up one morning to find himself famous. Since then he has been universally recognised as the greatest newcomer to films, and a man of first-class genius.

It is generally agreed that, as Danton in "Loves of the Mighty," he has surpassed himself and established once for all his position in the front rank.

A MILITARY BALLYHOO

WHEN the East does take up Western ideas it takes them up vigorously, and as a result of American penetration of China, Sun-Yat-Sen, one of China's military leaders, has adopted the ballyhoo for the purpose of recruiting troops. A recent message reports that one of his ruses is to dress up a soldier as a woman and paint blood-smears on his face and turn him loose in the street; then, when a crowd was gathered, to rope the men in as recruits. Thereafter, if you have money enough you escape the army, if not you serve. Think how that idea might be worked by an enterprising Chinese exhibitor during a heat wave. Ballyhoo and get a crowd, sweep them into a kinema, and charge them so much to come out. This device would not be much more unusual than the reported Chinese method of paying a doctor when well and ceasing payment when ill.

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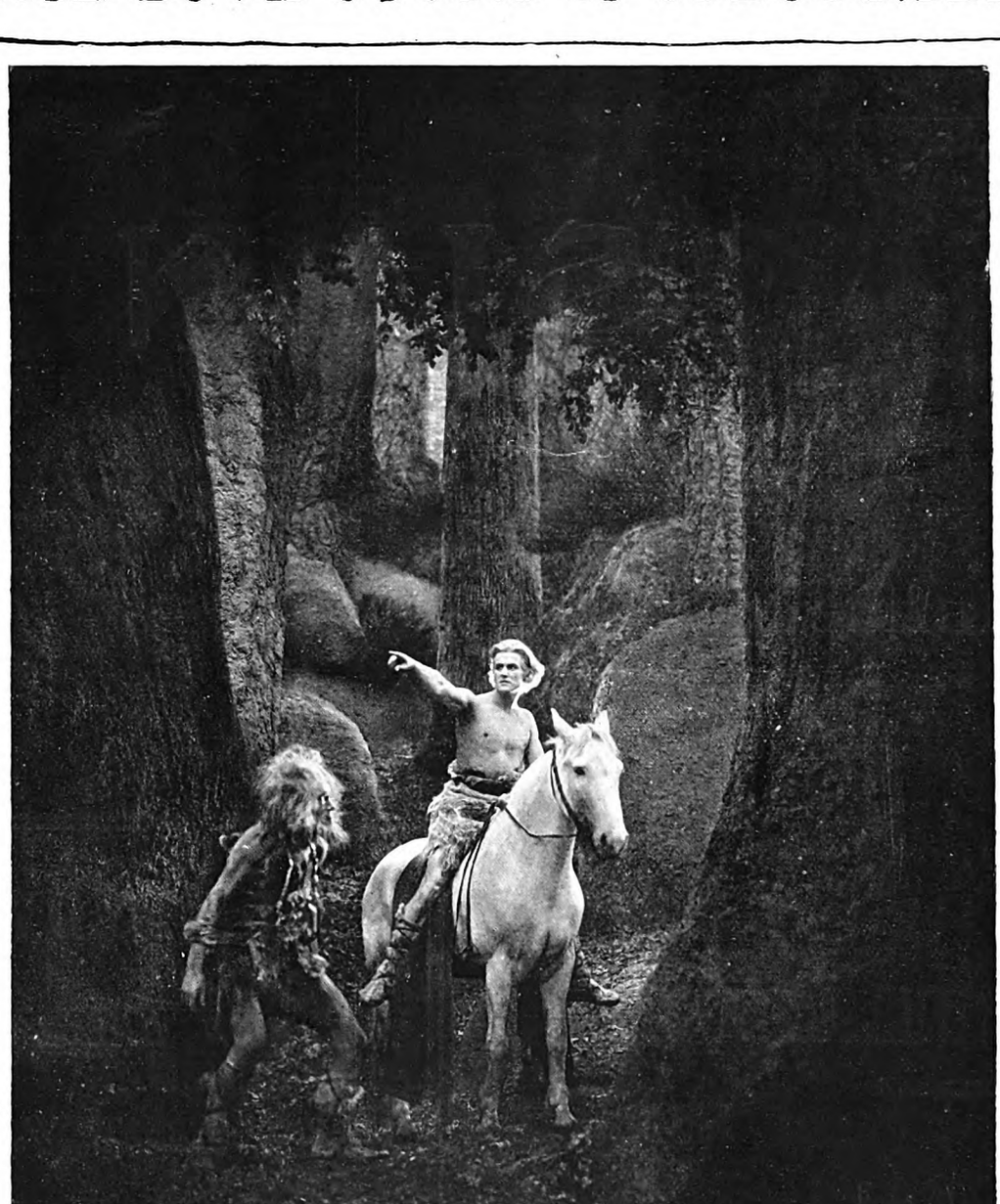

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Trade Activities in South Wales

A Club "Tie-up"—Business!—Halls Changing Hands—Hepworth's New Manager.

From our Cardiff Correspondent.

BY the time these notes appear a definite stage, it is hoped, will be reached in regard to the amalgamation of the Cardiff Kinema Club and the Cardiff Business Club, one of the strongest and most influential organisations in the city. The matter has been carried on for quite a long time, and a mass of detail has been gone through during the past few months. Anyhow, I am told that such progress has been made and such understanding arrived at between the respective parties that we can hope to hear of something tangible. The Exchange has had a very troublesome time during recent months, but it has come through the gale of trade troubles unmarked. The members have stood loyally by it, and it is still to-day one of the finest kinema clubs in the country.

Bad Business.

Business is still about as bad as it is possible to be in South Wales, and the continuance of the fine weather, combined with the lack of money on the part of patrons, has been responsible for us seeing almost empty kinemas. I called in at one well-known Cardiff hall a little while ago and there were only two people in the circle. The colliery districts are still suffering acutely, for the residents, with what little spare money they have, are taking their families down to the seaside instead of attending, as they have been doing in the past, the local picture halls.

Hall Changes Hands.

There has been a change in the control of one of the best known halls in the Forest of Dean, the Albany Ward Syndicate purchasing the Cinderford Cinema from Mr. M. E. Jacobs, a past president of the South Wales and Mon. Branch of the C.E.A.

Hepworth's Manager.

Best wishes go out to Mr. Edgar Sanders, who has just taken over the management in South Wales and the West of England for Hepworths in succession to Mr. Jack Merriman, who has gone to Vitagraph. Mr. Sanders was at one time with Famous-Lasky, but he has been out of the film business for a year.

European's Success.

European's trade show at the Exchange last Friday, of the Jess Willard v. Lloyd Johnson, and Luis Firpo v. Jack McAuliffe's boxing contests in New York was one of the feature shows of the week. There was an exceptionally large gathering of exhibitors—as large as we have seen in Cardiff for a long time—and Mr. Posener, the South Wales manager, had to cope with a big demand. When the films come to the Welsh halls we shall see a big support, for there has always been tremendous interest in the principality in fight films.

Cardiff Hall Closes.

The Castle Cinema, Cardiff, has closed its doors.

The Playhouse, Cardiff, has also been closed just for this week for renovations. The Park Hall, Park Place, Cardiff, has also been shut down for extensive improvements.

A FASCINATING FIGURE OF HISTORY

LUCREZIA BORGIA THE CENTRAL FIGURE OF WARDOUR FILMS NEW PICTURE

THE acquisition by Wardour Films of the big Continental picture based upon the life of Lucrezia Borgia is an event of first-class importance, for on all sides it has been acclaimed as a real screen classic.

Lucrezia has been represented as placed outside the pale of humanity by her wantonness, her vice and her crimes, but the recent researches of the most accurate and unprejudiced historians have demonstrated that in her youth with no initiative, no choice permitted to her, she was rather the too pliant instrument in the hands of Pope Alexander VI. and Cæsar Borgia. "Iniquity" gives effect to this woman's love episodes. Assuming the name of Fandanga, and dressed as a gypsy girl, she "incognito" meets Alfonso of Aragon, Prince of Naples. Without knowing each other, they fall passionately in love. Eventually, at the betrothal ceremony, they become aware of each other's identity, and the wedding of Alfonso and Lucrezia takes place. The envious Cæsar, mad with jealousy, orders the assassination of Alfonso and all Neapolitans in Rome. Alfonso flees to Naples, and Lucrezia implores the Pope to rescind the diabolical plans of Cæsar, but with no avail. Alfonso is assassinated, and Lucrezia, in despair, turns to her former lover, Giovanni Sforza, who again declares his love for her. She promises to become his wife at a price—and that is the head of Cæsar Borgia. The opportunity arrives when Cæsar Borgia's troops are attacking the fortress of Pesaro, which Giovanni is defending. Cæsar's troops are thrown back again and again, but determined to meet Cæsar Borgia face to face, Giovanni goes out and challenges him to a duel. They fight desperately, both men being mortally wounded. Slowly Lucrezia approaches them, her first glance falling on Giovanni. Kneeling before him, she kisses reverently the dead man who has revenged her. Going slowly up to the dying Cæsar, she cries: "Alfonso is avenged." It seems as though he is going to spring on the woman whom all his life he has loved, but his strength fails him—Cæsar Borgia is dead.

The part of Lucrezia Borgia is a good opportunity for the display of poignant emotion, and Liane Haid, who plays the part, makes of it a real triumph.

Wardour Films will screen this great epic to the trade next month.

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WATCH YOUR STEPS.

NOVEL HEPWORTH SUBJECTS.

"THE FOX TROT" is the first of a series of Hepworth films depicting four of the most popular of modern dances. Every movement in it has been synchronised with music, and then more effectively demonstrated by the use of an ultra-rapid camera. By this means it is possible to follow every turn of heel and toe in a fashion that has never been possible before. Not content with this, the film also shows what should be avoided. Common faults are emphasised for the express purpose of driving home these points, the whole forming a novelty that is singularly attractive.

The principal performers in these pictures are Miss Eileen Dennes, the famous Hepworth picture player, herself a dancer of some note before she joined the Hepworth Company, and Mr. Alec Ross, of the Purcell School of Dancing, who (with Miss Gladys Evelyn as partner) won the World's Exhibition Dancing Championship at the Queen's Hall towards the close of last year. It is the intention of the Hepworth Company to release these novel films at the rate of one a week, commencing with the first week in September. There are four in the series: "The Fox Trot," "The One Step," "The Tango," and "The Waltz." The series will be issued under the title "Watch Your Steps."

"The Fox Trot," the first of the series, received its first public showing before H.R.H. Princess Mary, at the Charity Matinee held at St. James' Picture Theatre, on Thursday, July 26. The films were produced by "Q," of the Hepworth Company, whose reputation as a producer of novel films that are always worth making a special effort to see, has been firmly established by the production of such popular Hepworth subjects as "A Peep Into Puzzleland," "Do You Remember?" "Up the River With Molly," etc., etc.

In order to present "Enemies of Women" to the best possible effect at the special matinee in aid of St. George's Hospital under the patronage of Princess Mary, Viscountess Lascelles, at the St. James Picture Theatre, Palace Street, Westminster, on Thursday, the usual matinee performance at the Empire, Leicester Square, was discontinued for that day only. This ensured the whole of the orchestra, effects, etc., being used at the matinee, so that the performance was an exact replica of that at the Empire.

A NEW FILM WITH A NOTABLE CAST

A NOTABLE cast of film actors is to be seen supporting Guy Newall and Ivy Duke in the new George Clark Pictures, Ltd., film, "The Starlit Garden," trade shown in London at the Scala Theatre, and subsequently to be released by the Stoll Film Co. The cast includes such well-known names as Miss Mary Rorke, Mr. Bromley Davenport, Mr. Lawford Davidson, Mdlle. Valia, Miss Marie Ault and Mr. Cecil Morton York. Some fine photography is the work of Mr. Harry Rendall, in whose abilities Mr. Newall has had great faith for some time past, and who receives his first chance as cameraman in this film. A review of "The Starlit Garden" will appear in our next issue.

THE KINE-CAMERA IN WESTMINSTER HALL

THE WOOD-BORING BEETLE AT WORK

BRITISH INSTRUCTIONAL FILMS, LTD., have been engaged for some time past on a film showing the Death Watch Beetle, and how it caused the damage to the roof of Westminster Hall. The authorities have given every help to the firm and allowed them to take pictures inside the hall itself. We understand that this is the first time a kinematograph camera has been allowed to be erected inside the world-famous hall. The firm were specially honoured on the occasion of the reopening of the hall on Tuesday last by their Majesties the King and Queen, as they were allowed to take a scene of their Majesties for inclusion in the film, which will be shown to the trade shortly. On the evening of the same day the firm were invited to show their film, "Armageddon," to the British Institute of International Affairs. Viscountess Astor kindly lent her house in St. James's Square for the occasion. A large and influential audience, which included members of both Houses of Parliament, were present, and gave an enthusiastic reception to the film, which will be shown to the trade on September 19 next. The film will be released on Armistice day.

IDEAL'S NEW "HUTCH" PICTURE. HUTCH "STIRS 'EM UP."

Ideal's New "Hutch" Picture has been made in England, and the illustrations above show scenes from the film. "Hutch" Stirs 'Em Up," is full of adventure, as the inset picture shows. On the left the Squire (Gibson Gowland) is seen carrying off the village maiden (Joan Barry) and on the right "Hutch" administering punishment.

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OFF TO AMERICA.

POPULAR SALES MANAGER LEAVING FOR THE STATES ON IMPORTANT MISSION.

Mr. Percy Raphael.

MR. PERCY RAPHAEL, so well-known to exhibitors and renters as the late sales manager of Goldwyn, Ltd., is sailing this Saturday morning on the Celtic for the United States. Mr. Raphael is going over in connection with an important proposition, about which at the moment he is not able to speak, but of which the trade is likely to hear full particulars in these columns in due course.

Percy Raphael is a popular and highly-respected member of this industry, having fulfilled many important positions during the years he has been in the trade. Before taking up the post of sales manager for Goldwyn he acted for many years in a similar capacity for Messrs. Pathé Frères, and his knowledge of the renting side of the industry is very extensive.

BARROW-IN-FURNESS NOTES

BY OUR OWN CORRESPONDENT

A MEETING of the shareholders and creditors of the Salthouse Pavilion was held at the office of the Official Receiver, Barrow, on Saturday last. There was a fair attendance and a number of proofs were put in. No resolutions were passed, and the matter was left in the hands of the Official Receiver as liquidator. It is not expected that there will be anything for the ordinary creditors, but the debenture holders are making a claim on certain of the furniture, etc.

* * * *

At Kendal County Court Lawson Milligan, general dealer, Kendal, sued George Taylor, of Barrow, for the payment of £70 under a promissory note. Defendant stated that the promissory note was signed under stress. Milligan explained that Taylor took his half share of a kinematograph business at Barrow. Defendant said he had lost everything he had and was now stranded and penniless. His honour remarked that the business seemed more like a partnership. Milligan said he drew his money out of the business, but if they had had more money he believed they could have made it pay. Taylor asserted that Milligan had threatened him about the matter. He had the assets of the kinematograph show and Milligan brought in £100. The Judge asked if the partnership was dissolved and the Registrar said it was. His Honour gave judgment for the amount claimed and made an immediate order.

"HURRICANE HUTCH" IN A BRITISH PRODUCTION.

A REALLY "LIVE" DRAMA.

A PICTURE of more than average interest will be shown by Ideal to the trade on Friday, the 10th of next month, to wit, the big production for which they engaged the special services in this country of "Hurricane Hutch."

Hurricane Hutch.

The new picture, which has been produced by Frank H. Crane, is called "Hutch Stirs 'Em Up," and the title, for once in a way, gives a good clue to the action. Hutch takes the part of a Western cow-boy who descends upon a drowsy English village completely dominated by an antiquated squire who regards the villagers as serfs. Hutch proceeds to stir up not only the inhabitants, but the squire himself—and exciting times follow.

It is impossible to enumerate the various daring "stunts" in which Hutch, as the cow-boy, has to engage. They are more than ordinarily thrilling, and the only wonder to the spectator as he sees them will be how the artiste, who is said to have already broken every bone in his body at one time or another, did not repeat the process—at least in part—during the taking of this film.

The great merit of "Hutch Stirs 'Em Up," however, will be found to be that it is not merely "stunt" work. This sort of thing, exciting as it is, is subservient all through to a decidedly good drama—a tale with a bite of satire in it, at the expense of our antiquated squirearchy.

The picture was taken in great part in Devonshire and Cornwall, and contains many lovely exteriors. The actual glider with which Raynham won one of the recent "Daily Mail" competitions also figures in the film, and, in addition to Hutch himself, the cast includes well-known players like Joan Barry, Gibson Gowland and Aubrey Fitzgerald.

Exhibitors on the look-out for a good, "live," bright and interesting drama would certainly be wise to attend the trade show of "Hutch Stirs 'Em Up," which, by the way, is adapted from Harry Harding's popular story, "The Hawk of Rede."

KINEMATOGRAPH GOLF CHAMPIONSHIP

THE final of the Kinematograph Golf Championship was played off between Mr. Sam Duckworth and Mr. Jack Goodwin at Sandy Lodge. The match was played over 36 holes and ended in Mr. Duckworth securing the championship. It is rather an amusing coincidence that the donor of the Championship Cup has won it himself.

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"SQUIBS" IN PARIS.

Betty Balfour in a striking costume in the Welsh Pearson film, "Squibs, M.P.," which the Gaumont Company, Ltd., will present shortly. The dress is of pink satin beauté with black velvet ornament.

ONE OF THE OLD GUARD.

IT was O. Henry who called life a whirligig of fate on which strange freaks of fortune flash in startling rotation. The apparent truth of this theory is borne out in an interesting manner in "The Merry-Go-Round," which deals mainly with gay Vienna life just before the outbreak of the Great War.

It was necessary to portray the character of the late Emperor Franz-Josef, and for some time the producer was in despair to get adequate ability for the rôle. Then a happy whim of fortune blew into the Universal Studio no less a person than Colonel Anton Vaverka, formerly aide de camp to Franz-Josef himself. He was induced to take the part. The character of Franz-Josef does not appear on the screen for very long, but Colonel Vaverka as the old Emperor astonished the "troops" that presented arms to him—some of them ex-Austrian soldiers—by the realistic portrayal. Vaverka, for some brief minutes rode in the actual vehicle in which the ill-fated Franz-Josef last rode as Emperor. Perhaps there was a faint smile of reminiscence on the old militarist's face as he stepped out of the vehicle on to The Prater (reproduced for the picture) and raised his hand in salute to the officers and men standing respectfully to attention.

MANCHESTER'S CENSORSHIP POLICY.

Watch Committee Reaffirms Previous Decisions

THE Manchester Watch Committee has had under further consideration the circular of the Home Office recommending local licensing authorities to accept censorship of the Board of Film Censors, and decided to make no change in the present policy.

The Committee's decision is that they have adopted all the essential recommendations of the Home Office in 1917, and later, as the result of experience, have inserted an additional clause in all kinema licences.

This forbids the public exhibition of films (other than those relating to processions and other public events), which have not been exhibited at a trade show in Manchester.

Notifying Objections.

Should the representatives of the Committee have any objection to any film thus shown, they notify the parties concerned within seven days.

"This clause (the Committee states) was unanimously agreed to by the Watch Committee, managers of picture houses, and the kinema trade, and the whole conditions governing kinema licences now in force in this city are operating very satisfactorily to all parties concerned.

"Further, this Committee is satisfied that its present regulations are quite adequate for effective supervision of all films shown in the city, and, therefore, considers that, in the absence of an offical Government censorship, any change from its present policy is unnecessary."

(See leading article on page 7 of this issue which deals with the Censorship question and the attitude of Local Authorities.)

EMPIRE CINEMA (LONG EATON), LTD.

IN the Companies Winding Up Court on Tuesday (July 24) Mr. Justice Lawrence had before him a petition by the Fox Film Co., Ltd., for the compulsory liquidation of the Empire Cinema (Long Eaton), Ltd. Mr. Winterbotham stated that the petitioners, and the other creditors supporting them, had been paid, and asked that the petition should be dismissed and for an order on the respondent Company to pay the costs.

There was no opposition and his lordship dismissed the petition and ordered the Company to pay the costs.

UP NIDDERDALE WAY.

A group taken by Mr. Wm. Leverton, of Regent Films, of a section of the party that went on the trade outing from Leeds on Sunday week. The party included Mr. H. A. Whincup (leader), Mr. Pulleyne, of York, Mr. Allen Nield, Mr. Bentley, Mr. T. Palmer, Mr. Alec. Tinker, Mr. George Besford, Mr. W. W. Jay, Mr. C. Walton, Mr. W. Bayley, Mr. Jack Foster, Mr. Harry Mitchell, Mr. Ben Barker, and Mr. Herd Oates.

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AUGUST 4, 1923.

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THE FILM RENTER & MOVING PICTURE NEWS

MIRIAM ROZELLA

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THE FILM RENTER
and
Moving Picture News
Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

TUESDAY, AUGUST 7.
European....Gossip ..... Own Theatre, 11 & 2-30

WEDNESDAY, AUGUST 8.
European....Gossip ..... Own Theatre, 11 & 2-30

THURSDAY, AUGUST 9.
Gaumont....One Wild Week ..... West End, 11

FRIDAY, AUGUST 10.
Western Import....Jacqueline ..... London Pavilion, 3
Ideal....Hutch Stirs 'em Up .....Shaftesbury Pavilion, 11

MANCHESTER.

WEDNESDAY, AUGUST 8.
Regent....The Fighting Coward ..... Deansgate P.H., 11
Weisker Bros.....The Soul of the Beast ..... Piccadilly, 11

FRIDAY, AUGUST 10.
Gaumont....The Leopardess ..... Gaiety and O.T., 11 & 2-30
Stoll....The Mystery of Dr. Fu Manchu ..... Winter Gardens, 11
Stoll....The Foolish Virgin ..... Winter Gardens, 11

LIVERPOOL.

TUESDAY, AUGUST 7.
Weisker....Comedies ..... Palais de Luxe, —

WEDNESDAY, AUGUST 8.
European....Gossip ..... Futurist, 11
European....Leather Pushers (Round 13) ..... Futurist, 11

THURSDAY, AUGUST 9.
Stoll....The Mine ..... Scala, 11-15
European....Baby Peggy Comedies ..... Futurist, 11

FRIDAY, AUGUST 10.
Regent....The Fighting Coward ..... Futurist, 11

LEEDS.

WEDNESDAY, AUGUST 8.
European....Trifling with Honour ..... Kinema Exchange 11-40

FRIDAY, AUGUST 10.
Gaumont....Fires of Fate ..... Majestic, 11

SHEFFIELD.

THURSDAY, AUGUST 9.
Gaumont....Fires of Fate ..... Albert Hall, 11

FRIDAY, AUGUST 10.
F.B.O.....The Little Church Around the Corner.....Cinema House, 11

NOTTINGHAM.

FRIDAY, AUGUST 10.
Gaumont....The Leopardess ..... Mechanics' Hall, 11

BIRMINGHAM.

SUNDAY, AUGUST 5.
Gaumont....The Leopardess ..... Scala, 7

FRIDAY, AUGUST 10.
F.B.O.....Man versus Beast ..... New Street Picture House, 11

SUNDAY, AUGUST 12.
Gaumont....Fires of Fate ..... Futurist, 7

NEWCASTLE.

TUESDAY, AUGUST 7.
European....The Phantom Fortune ..... Westgate Road P.H., 11-15

WEDNESDAY, AUGUST 8.
Assoc. First National....Refuge ..... Own Theatre, 11-15 & 2-45

GLASGOW.

MONDAY, AUGUST 6.
Bendon....Won by a Neck ..... Cinema House, 11

TUESDAY, AUGUST 7.
Stoll....Indian Love Lyrics ..... Scala, 11
Jury....Her Fatal Millions ..... Own Theatre, 2-30

WEDNESDAY, AUGUST 8.
Gaumont....Fires of Fate ..... Scala, 11
Jury....The Hotel Mouse ..... Own Theatre, 2-30

THURSDAY, AUGUST 9.
Jury....Your Friend and Mine ..... Picture House, 11
Waverley....A Royal Romance ..... Scala, 11

FRIDAY, AUGUST 10.
Stoll....The House of Mystery ..... Scala, 11

BRISTOL.

SUNDAY, AUGUST 12.
Assoc. First National....Heroes and Husbands ..... Own Theatre, 3

STOKE-ON-TRENT.

WEDNESDAY, AUGUST 8.
Western Import....Temptation ..... Majestic, 11

BELFAST.

WEDNESDAY, AUGUST 8.
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CARDIFF.

TUESDAY, AUGUST 7.
Assoc. First National....Heroes and Husbands..Kinema Exchange, 12-15

FRIDAY, AUGUST 10.
Stoll....The Foolish Virgin ..... Own Theatre, 11-30 & 3

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by S. R. Crockett; producer, Sidney Morgan; starring Joan Morgan and Warwick Ward. U Certificate. Length, 5,400 ft.

"SON OF KISSING CUP"
by Campbell Rae-Brown; producer, Walter West; starring Violet Hopson and Stewart Rome. U Certificate. Length, 5,600 ft.

"FIRES OF INNOCENCE"
by George Stevenson; producer, Sidney Morgan; starring Joan Morgan and Bobby Andrews. U Certificate. Length, 5,000 ft.

"THE WHITE HOPE"
by W. H. R. Trowbridge; producer, Walter West; starring Violet Hopson and Stewart Rome. U Certificate. Length, 5,700 ft.

"PAGES OF LIFE"
by Adelqui Millar; producer, Adelqui Millar; starring Evelyn Brent and Luis Hidalgo. U Certificate. Length, 5,300 ft.

"WAS SHE JUSTIFIED?"
by Maud Williamson and Andrew Soutar; producer, Walter West; starring Florence Turner and Lewis Gilbert. U Certificate. Length, 5,600 ft.

"ROGUES OF THE TURF"
by John F. Preston; producer, Wilfred Noy; starring Mavis Clare and Bobby Andrews. U Certificate. Length, 5,800 ft.

"HORNET'S NEST"
by Andrew Soutar; producer, Walter West; starring Florence Turner and Fred Wright. U Certificate. Length, 6,000 ft.

"THE LADY OWNER"
by J. Bertram Brown; producer, Walter West; starring Violet Hopson and James Knight. U Certificate. Length, 5,750 ft.

"LITTLE MISS NOBODY"
by Harry Graham; producer, Wilfred Noy; starring Flora le Breton and All Star Cast. U Certificate. Length, 5,500 ft.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 508. SATURDAY, AUGUST 4, 1923. SIXPENCE.

Under Royal Patronage

AN unexpected and extremely gratifying fillip has been given to the project for an All-British Film Week by the announcement that the Prince of Wales has promised to attend the inaugural function organised by the British National Film League. The Prince's engagements necessitate an alteration in the original dates on which the British Film Weeks were to begin in different parts of the country; but that, however, is a minor matter which can be arranged between the National Film League and the general body of exhibitors. The main thing is that our own national film products are, for the first time, and before the year is out, to be paid the compliment of direct Royal interest.

This is, undoubtedly, a feather in the cap of the British film industry, and a splendid testimony to the zeal and ability with which the League has gone about its work. As the general secretary of the League remarks in his letter (printed on another page of this issue) " the meeting of the First Ambassador of the Empire with an industry which has every claim to be considered the second ambassador, will be an occasion of the highest imperial importance, as well as an occasion for the deepest satisfaction to the entire film industry in this country."

By this announcement an entirely new turn has been given to the All-British Film Week celebrations, which, in some exhibitors' quarters, we notice, were not being viewed with any great amount of enthusiasm. In spite of the fine spirit and organising power which the B.N.F.L. has all along devoted to this project, there was a danger that it would not be taken up with the desired avidity by various groups of managers here and there. Some regarded it as a fad; others seemed to have a profound belief in their patrons' indifference to home-made pictures. The presence of the Prince of Wales at the inaugural banquet, which is to act as a send-off to the British Film Weeks, is calculated to put a different complexion on the affair altogether.

The Prince is a great popular figure with the general public, with whom his doings and preferences are eagerly followed. Now he has consented to be identified with the launching of a campaign to show more British pictures the interest of the kinema public will be enormously strengthened in this branch of the art. The Prince's presence at the initial ceremony is a sure presage of success for the All-British Film Week, and it is only left now for exhibitors in every part of the Kingdom to co-operate with the efforts of the National League to put British films firmly on their feet during the week of celebration. The League is to be heartily congratulated on the announcement it is privileged to make. British pictures could not possibly have received a better backing than is extended to them by the promise of Royal patronage on this auspicious occasion. Their production and popularity are now likely to increase by leaps and bounds. In any case, it will be the most signal honour the promoters of native production have ever been accorded. The date of the National League function at which the Prince is to attend is provisionally fixed for some date in November, but whenever it is it cannot fail to mark the beginning of a new era in the trade.

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By the W

A Weekly On Trade

MR. RALPH J. PUGH, in his letter, printed on another page, undoubtedly deals with a matter of supreme importance to every renter and exhibitor in the business, and it cannot be gainsaid that his views are eminently sound and business-like. The whole trade at the present moment is feeling the effects of the non-payment of hiring fees by exhibitors, and many a renting concern is in a serious position owing to the fact that it has outstanding on its books thousands of pounds' worth of accounts which should have been paid long ere this. Whilst the exhibitor undoubtedly has serious times to contend with, yet considering that his business is a cash transaction only there really is no excuse for the length of time that he takes in paying for his film hire. As Mr. Pugh rightly points out, the renter has to pay for his productions long before he gets them, whereas the exhibitor is allowed seven days in which to pay his account, and it is common knowledge in the trade that hundreds of exhibitors are many weeks behind with their payments.

Not Playing the Game.

THE serious aspect of the situation is that by his failure to pay the whole industry is being retarded, as manufacturers cannot go on with ambitious productions unless money is coming in with which to finance them. It has long been a grievance with renters that exhibitors are taking the length of time they do in paying their bills, and when recourse is made to the courts, then bad feelings are engendered. It really is not playing the game, and exhibitors might conceivably bear in mind the fact that many a well-established house today is in serious difficulties because of the length of credit that exhibitors are continually taking. After all it is not as if the renter is asking for something unreasonable, as all he is demanding is that the contract which is signed shall be honoured in the same way that the renter honours his own signature.

A Breach of Agreement.

THE hawking of contracts has always been a sore point with exhibitors, and I have very much sympathy with a complaint I have received from a well-known Northern showman this week. It appears that he contracted with the representative of a well-known American concern to play a certain big production, agreeing to pay the large sum of £500 for the showing of the film. Having signed his part of the contract he was somewhat amazed a few days later to receive a notification from the representative to the effect that his firm would not agree to the picture being hired at the price previously agreed between exhibitor and representative. Desirous of not losing the picture, which he was convinced would make a first class attraction for his hall, he thereupon inquired what price would be acceptable to the company, and then received an intimation that the picture had meanwhile been booked to his opposition.

A Bad Precedent.

TO my mind this is a gross case of using one exhibitor against the other, and certainly does not redound to the credit of the renting firm in question. In this particular instance a fair price was offered by the exhibitor, and it would certainly appear that the signed contract was simply used as a means of getting the opposition to pay more, and very foolishly the other people did so. It is matters like these that make for bad relations between exhibitor and renter, but the remedy is in the exhibitor's own hands. He should refuse to have anything to do with any concern which indulges in such methods of business. Then there would be no more hawking of contracts.

A Busy Autumn.

QUITE a number of big productions are scheduled to be shown in the next few weeks, and probably the first will be "The Covered Wagon," the great Famous-Lasky epic of the screen, which will probably be shown at the London Pavilion. "If Winter Comes" is also due for a season at one of the big theatres, whilst "The Merry-Go-Round" is waiting to be shown to the public. "Chu Chin Chow" will have a special presentation at the Marble Arch Pavilion on September 17, whilst the Tivoli will doubtless open with a very big attraction. "Li'l Ole New York" will follow "Enemies of Women," so that there is likely to be considerable activity in the big production line inside the next week or two.

James White to Run Tivoli.

ALL the mystery regarding the future of the Tivoli is set at rest by the announcement that Vivian van Damm has been appointed general manager, which means that this theatre is not going to be leased, and that Mr. James White is going to run it himself. During the past few weeks I have heard so many names mentioned in connection with this kinema that it has become almost laughable. First Goldwyn's, then Blumenthal, Wanger, Fox, and Mrs. Davies have been mentioned as definitely taking over this theatre, but it would appear that all negotiations are off, so that in the next few weeks we shall doubtless see this handsome Strand theatre in full running order.

Swiss Import Duties.

THERE is serious news from Switzerland, for it appears that a petition has been circulated which has already received numerous signatures, asking the authorities to impose an *ad valorem* import duty on all foreign films. Such a duty, it is maintained by those who drew up the petition, would have the effect of stimulating Swiss production. I can imagine that this item of information will occasion the directing heads of the American and British producing industry many sleepless nights.

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ay Notes.

Causerie Topics.

Ex-" old-clo " men.

A SHORT time ago Mr. G. A. Atkinson was reported as saying that exhibitors were marine store dealers. Mr. Al Lichtman, as will be seen on another page of the FILM RENTER, compares the ethics of the renter and exhibitor to those of an old clo' store. Rudolph Valentino is reported as saying that some of the American productions are run by tailors. The old tag ran, " Nine tailors make a man." How many does it take to make, sell, and exhibit a film? Seriously, oughtn't the trade to have more respect for its cloth?

Films Aboard Ship.

IMPORTANT steamship companies are apparently beginning to recognise the value of motion pictures aboard ships at sea. Several lines have already contracted for pictures, while others are understood to have the plan under consideration. The French line, all Cunard boats and United States Shipping Board vessels now include motion picture entertainment as part of the day's routine. The Red Star, Munson, White Star, and the Japanese-American line are understood to be the next to enter upon the necessary arrangements.

Tom Terriss's Plans.

TOM TERRISS, the producer of " Fires of Fate," returned to the States last Wednesday. His plans are, I gather, at the moment somewhat indefinite, but in any case he expects to be returning to this country on a pretty big proposition in the very near future.

Leeds Exchange and C.E.A.

THE storm in a teacup that has arisen over the Leeds Branch of the C.E.A. holding their meetings in the Yorkshire Kinema Exchange was fully discussed at the last C.E.A. meeting in Leeds, which was held in Gaumont's projection room a few days ago. I am glad to see that as a result of the discussion is was recommended that Mr. T. Herbert Kaye and Mr. Arthur Cunningham should interview the directors of the Exchange on the subject, and I am quite sure that with two such reasonable delegates this matter will soon be disposed of. Unfortunately the Exchange has been a little too much in the limelight during the past few weeks, and when this subject is out of the way I sincerely hope that both renter and exhibitor will put their shoulder to the wheel to see that the Exchange goes ahead more forcefully in the future.

Astra and " Daily Mail " Serial.

CONGRATULATIONS to Astra National Productions upon their enterprise in securing the film rights of the widely-advertised " Daily Mail " serial story, " Miriam Rozella." With all the advertising of this widely-read newspaper behind it, there is a ready-made market for this photoplay, and I understand that the production will be commenced immediately, and the film is expected to be shown to the trade early in November. Wide-awake exhibitors will be anxiously on the look-out for it.

Harold Lloyd Productions.

A GOOD deal of discussion has been aroused in the trade during the past week or two concerning the future of Harold Lloyd productions, in view of the fact that Lloyd is reported to have finished his connection with Hal Roach, and be leaving the American firm of Pathé's. The facts, I understand from Mr. C. M. Woolfe, managing director of W. & F. Film Service, are that Harold Lloyd has still four more pictures to make for Pathé, and seeing that he has a very large stock holding in the company, it is extremely improbable that even after these pictures have been made any other concern will market them. Mr. Woolfe seems very confident that at least the next four Lloyd comedies will go through the W. & F. Film Service organisation, and in view of the extraordinary success that has been attained with " Safety Last," I should think that this great comedian would be well satisfied with his bargain.

Resignation of Paul Seligman.

PAUL SELIGMAN, who has represented Stoll's in America for the past year, has resigned from that company, and is now assistant general sales manager to Allied Artists. Mr. Seligman, who is extremely well-known in the provinces, has been renewing his acquaintance with exhibitors throughout the country this week.

An Irresistible Combination.

I CONGRATULATE " Quality Plays " and the Gaumont Company, Ltd., on a combination which should be not only of material benefit to the companies concerned, but which will also redound to the credit of British production generally. What with its own efforts and the acquisition of the rights in Welsh-Pearson Productions and " Quality Plays," the Gaumont Company, Ltd., looks like becoming the foremost influence in British production. Colonel Bromhead's encouragement of the best home-talent is not without considerable importance for the British film industry, whilst his activities in connection with the British National Film League and constant propaganda work in favour of British films, deserve warm commendation. Incidentally the Colonel believes in British films not only for the good of Britain but for the good—especially the financial good—of British exhibitors. " Quality Plays " will certainly contribute their quota.

A Film by Barrie?

" THE films, said a shrewd observer to me, will probably never improve so long as they make the effort to appeal to every one indiscriminately. They will have to specialise more. This seems to me to be true. I have an idea, also, that in the future of the kinema something rather more intimate may be accomplished. I see no reason why individual entertainment should not become popular. We

(*Continued at foot of page 6.*)

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The Prince as Patron

Royal Inauguration of Film Weeks.

A FILLIP FOR THE INDUSTRY

FOR some few weeks there have been whisperings in the trade of an important and encouraging event, details of which were likely to be made public shortly. We are glad, therefore, to print the following letter from Mr. H. Rowan Walker, general secretary of the British National Film League, containing the gratifying announcement that His Royal Highness the Prince of Wales has consented to attend a public function in connection with the Great British Film Week. This announcement will be read with great satisfaction by all who desire to see the British film industry take its rightful place in the life of the nation.

Mr. Rowan Walker writes:

" July 31, 1923.

" Dear Sir,

" I have the honour to announce that the British National Film League has this morning received the information that His Royal Highness the Prince of Wales has graciously given his consent to attend a public function to be held under the auspices of the League to inaugurate the Great Film Weeks' project.

" The Prince has named a date in November as being the most convenient, as His Royal Highness does not return from Canada until late in October. In these circumstances the whole arrangements in connection with the Great British Film Weeks will have to be immediately reconsidered in co-operation with the Cinematograph Exhibitors' Association.

" It is not necessary to call attention to the great significance of this information, which it is the privilege of the British National Film League to announce. It is sufficient to say that the meeting of the First Ambassador of the Empire with an industry which has every claim to be considered the second ambassador, will be an occasion of the highest imperial importance as well as an occasion for the deepest satisfaction to the entire film industry in this country.

" The British National Film League will leave no stone unturned to mark the occasion in a fitting and memorable manner.

" Yours faithfully,

" H. ROWAN WALKER,

" *General Secretary.*

" The Editor, THE FILM RENTER."

BY THE WAY—*Continued.*

have Mr. Griffith making vast pictures out of his own head, with energy and resource; why should not our authors prepare a two hours' session? No one understands the potentialities of the film better than Sir J. M. Barrie, as people will discover when his version of ' Peter Pan ' is ready: how delightful would be an entertainment arranged by him, with nothing in it that was not wholly to his mind, even if it were not wholly his invention! Here the kinema would be at its most versatile. Most stories could be condensed—always, when possible, by their own authors."

History on the Screen.

THE above paragraph is extracted from a series of three shrewd and, on the whole, generous articles on the kinema which Mr. E. V. Lucas has been contributing to the " Times." He has some wise things also to say about educational films, from among which we quote the following: " The educational films that are avowedly and strictly informative probably miss some of their usefulness. That is only natural, for it is human to avoid direct instruction. But indirect instruction can be imparted by the kinema in one of the pleasantest ways possible, and it should remain in the mind for a very long while. Children who saw Douglas Fairbanks in ' Robin Hood ' must have a better idea of Merrie England and castle life than those who did not, and even if they are convinced that outlaws advanced only by leaps and bounds no harm is done. The accurate representation of life in England at significant periods from the days of woad onwards would make a very interesting picture. Mr. Forestier has done something of the kind in a series of drawings at the London Museum: but how much more vivid and memorable would a movie be? "

Hepworth's and the B.N.F.L.

YET another recruit to the British National Film League is likely in the near future, for I gather that before the League's next meeting the announcement will be made that the old-established producing house of Hepworth has been admitted to membership. Only last week we were able to announce that the Stoll Film Co. had joined the League, and this company, with the new member-elect should do much to make the British National Film League the power in the kinematograph world that its promoters have hoped and worked for. More power to their elbows.

How They Boosted " Souls For Sale."

HERE is a description of how a manager of a Brooklyn kinema put over " Souls For Sale." He arranged for a Salvation Army lassie in the guise of a " four minute man " in the Army's drive for funds to go up on the stage of the theatre and devote half of her time to the work of her organisation in a plea for funds and the other half to a description of the Salvation Army's work in rescuing " Souls For Sale." The novelty of having a Salvation Army girl boost a picture from the stage of the theatre naturally attracted a great deal of attention and resulted in increased business. The girl's appearances on the stage were made, of course, the week preceding the showing of the picture. Two shoe stores in the neighbourhood of the theatre were also tied up on the " soles for sale " idea, and gave window displays using posters and stills.

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Valentino on his Future Plans

More Scope in J. D. Williams' Organisation

THE arrangement entered into between J. D. Williams, on behalf of Ritz-Carlton pictures and the famous film star, Rudolph Valentino, which was first reported exclusively in the FILM RENTER a fortnight ago, gives to the visit of that artiste to England an especial interest. Rudolph Valentino arrived in England late on Monday night, and early on Tuesday morning a FILM RENTER representative waited upon him by appointment at the Carlton Hotel to learn from him his present and future plans with regard to new productions.

"My visit to England," he said, "has nothing to do with the contract into which I have entered with J. D. Williams. It is purely a holiday trip, and is my first visit to England, where, by the way, my wife was educated. She, of course, is anxious to visit old scenes in England. After about a fortnight we shall visit Paris, Nice, where Mrs. Valentino's parents are living, and then on to Italy to visit my own parents, from whom I have been absent for ten years."

"Of course, I can do nothing for the J. D. Williams organisation until my case against Famous-Players Lasky has been decided, and should this go against me it may mean that I am prevented from taking part in any film until the end of 1925. I feel, however, that the courts will decide in my favour, and that thus I shall be released much earlier for work under the new contract.

"Under the new contract I have complete choice of stories, of directors, and casts, and this will enable me to turn out more artistic pictures than if produced under the rigid commercialism that prevails in some companies. I shall have the privilege of bringing together and working with the best directors, scenario writers, and cast, and from the moment of taking hold of the story to the turning over of the production into the hands of the Ritz-Carlton people the responsibility will be mine. One's best work cannot be done when one is restricted by the activities of people with no artistic sense, whose only desire is to turn out pictures that will conform to a certain type."

"I do not wish to appear presumptuous, but I owe my position as a star to the public, and I am anxious that when they see my name in connection with a certain picture it shall be a first class picture, otherwise I shall appear to have been a party to cheating them. In addition to this I should be jeopardising my own future."

"Have you any particular stories in mind which you are eager to adapt to the screen?" asked the FILM RENTER representative.

"It is early days to talk of that," Rudolph Valentino returned. "I must say that I am not attracted by the American story, and I have been reading European literature rather a lot, and have certain books in my mind. You see, I am not an American, but a Latin, and my temperament is Latin. I feel more at home, therefore, in the interpretation of Latin characters."

One of the amusing incidents of the interview was an interruption by Mr. Robert Florey, Rudolph Valentino's business manager, who was being overwhelmed by a host of tailors' representatives tendering their business cards. In an unguarded moment on his arrival on Monday night, Rudolph Valentino had given as one of the things he should do in England, the purchase of some decent clothes, and with keen business acumen, half the tailors of London had presented themselves at the hotel begging for his custom.

Rudolph Valentino also asked that the statement in a London Sunday paper might be contradicted which recorded that he had danced in London as a partner to Gaby Deslys. "They are confusing me," he said "with Jules Raucourt, a Belgian dancer, who bears a sort of resemblance to me, and who took the part of Cavaradossi in a film version of 'La Tosca,' and was in 'Prunella,' a picture of Maurice Tourneur's. I only met Gaby Deslys

MR. AND MRS. RUDOLPH VALENTINO.

once, about four months before her death, when she was introduced to me by Raucourt."

"You have been doing dancing turns, I believe, recently," ventured the FILM RENTER representative. "Yes," replied Rudolph Valentino," and I have found it quite as tiring as film acting. We travelled right across America in a private car, halting at big towns and then going on again, and believe me, it was tiring work."

Mrs. Rudolph Valentino, who, by the way, was responsible for the designing of the dresses in Oscar Wilde's "Salome," in which Nazimova appears, was also amused at the statement that she was the daughter of a Mexican millionaire. "We were married in Mexico," she said, "that is my only connection with Mexico. I am an American, and both my parents are American. The argument seems to be that if you are born in America of American parents, and educated in England, you must be Mexican," and she laughed an amusing little laugh.

"In much the same way," said Valentino, "the story was put out a short time ago that my proper name was M'Ginnis, that I was born in Harrisburg, and that people there claimed to know me and my father, a printer there, whereas I am Italian born in Italy, my father being a cavalry officer."

Mr. and Mrs. Valentino anticipate spending a fortnight in England and then intend to proceed to the Continent, returning to America in October, when, with the opening of the courts, the litigation in which he is engaged will be re-opened.

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Two Sides to a Bargain

The Ethics of Buying and Selling

HOW UNFAIR TREATMENT WRECKS CONFIDENCE

"WHAT hinders the progress of better pictures?" Al. Lichtman, president of Preferred Pictures, presents a new angle to the public in his answer to this oft-repeated question.

"In all that has been written concerning the shortcomings of the film industry," says Mr. Lichtman, "it is astonishing how few people have touched upon the phase which those inside the business of producing and distributing know is responsible for most of the trouble.

"The chief problem is the method of selling pictures to theatres. The opposing forces waging the war that is a thorn in the side of better pictures are the film salesman and the exhibitor. Their transactions are too often made under a code that in another line of trade would be considered anything but ethical. Neither knows what a dollar should buy. There is no standardised value. So the inevitable result is that when the sale is completed neither side feels he has been dealt with equitably.

"Picture selling must be put on the basis of a one-price store. The clothing stores where customer and proprietor would bargain bitterly were picturesque institutions, but they have given way to business houses where prices are standardised.

"At the present time the opponents are like two duellists engaged in mortal combat. They take their places, wheel about simultaneously, and fire at the same time—and drop dead and are buried together. Each side will have to yield somewhat, but each will gain much more than it yields. The exhibitor must be prepared to pay a fair price for the pictures he rents, and the producers must be stopped from employing the various methods some producers have been using in order to get more than a fair rental price. When each gets a square deal the path toward better pictures will be cleared"

Al. Lichtman's strong criticism of the selling and buying of pictures quoted above gains additional point from two letters received by the Editor of the FILM RENTER only this week, one from Mr. Ralph J. Pugh, managing director of Associated First National, the other from a prominent Northern exhibitor, who complains of unfair treatment by a well-known renting house.

A Renter's Complaint.

Mr. Pugh heads his letter, "Is It Cricket?" and writes:

"Sir,—What would be said of a renter who, having made a contract to deliver a picture on a definite date, dispatched the film anywhere from five weeks to two months late, and did this not only once but time and again, always signing an agreement to dispatch on a stipulated date, and each time violating his undertaking. Such a renter, of course, could not long continue in business.

"There are two sides to every agreement, and what is sauce for the goose is popularly said to be sauce for the other fellow; therefore, by no stretch of imagination can it be considered fair that the renter should perform his side of the agreement and the exhibitor please himself so far as his own obligations are concerned. Yet this is exactly what happens in scores, nay, hundreds of cases. Exhibitors sign a separate contract with each booking, promising to pay for the hire within seven days from the last day of the week of hire. Every time an undisputed account is unpaid on the due date a signature is dishonoured. It has happened to First National, and it happens to other renters, indeed, it is of such common practice and has grown to such an extent as to become a very serious failing in the industry.

"The exhibitor receives his film because the renter observes the terms of contract. Many exhibitors use the film, taking their full value out of it, selling the amusement and entertainment it contains for spot cash; but when the stipulated date arrives for paying for this service, financial obligation to the renter apparently passes entirely from the mind. The period of credit is specifically set down in a contract, of which the two most vital and essential items are the delivery of film and the payment for same. An examination of the books of any large renting concern would, I believe, reveal a startling neglect on the part of a large number of exhibitors to live up to the contract in the matter of payment. Instead of being called upon, as is his American cousin, to pay in advance for his film (which, after all, is a 'perishable' product, the benefit of which, once the film is run, cannot be taken away from him), the British exhibitor is allowed a definite and stipulated number of days in which to settle his account. In a great number of cases he does not settle it, and in not a few instances, when requested to live up to his agreement, he takes umbrage, asks for a statement of particulars, and finally is more or less offended because, late though it is, he is compelled to send along his cheque. It is an unpleasant matter to have to bring legal pressure to bear to recover rentals, but in many cases that is the only means of getting one's due. This true though unpleasant indictment does not, of course, apply one hundred per cent. If it did, business could not go on. Fortunately there are many exhibitors who realise their obligations and meet them promptly. To such, of course, this letter in no wise applies. But, unfortunately, there is a very large percentage of exhibitors to whom it does apply. Why is this? Why should it be? Is it fair?

"So far as First National is concerned, whilst there is every desire to accommodate an occasional exhibitor who has run up against an awkward position inadvertently, this concession is not for those whose 'awkward positions' are chronic. Distributors cannot afford to, and should not be expected to, run their businesses with thousands and thousands of pounds outstanding in an industry intended to be run on a cash basis. To stretch seven days' credit into a delay of several weeks, if persisted in, must necessarily drive the renter to adopt far more stringent methods of debt collection than he has used in the past.

"This disregard of an essential part of the exhibitor's agreement arises, I believe, out of a lack of regard to moral and business obligation as often as through inability to pay. It seriously affects the company I represent; it also affects, I believe, every other distributing organisation. It is unbusinesslike, it is avoidable.

"Is it 'cricket'?—Yours truly,

"RALPH J. PUGH,
"Managing Director, Associated First National Pictures, Ltd."

The Exhibitor's Side.

The complaint of the exhibitor is no less serious. Except that these two letters appear under one heading, there is no connection between them, the complaint which the exhibitor in question ventilates being urged against quite another renting firm.

Representatives of the renting firm, he says, called upon him during last week offering him a picture which is one of the

(*Continued at foot of next page.*)

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A Film Board of Trade

Cleveland, U.S., Starts School for Salesmen

THE CLEVELAND FILM BOARD OF TRADE has established a school for salesmen. This is said to be the most progressive act inaugurated by any Film Board of Trade in America.

The School of Salesmen opened last Wednesday, and will continue for a period of three weeks. Meetings are twice a week, on Wednesday and Friday evenings. Sessions are held in the evening, so that applicants may fit themselves for the course without interfering with their regular jobs. Two things are required of applicants before their names are even presented to the Application Committee. These two requirements are that the applicant shall have had sales experience in some line other than the film business. The other requirement is that the applicants shall not have been connected with the film business in any capacity whatsoever. The school has been inaugurated for the purpose of getting new blood in the business. No charges are made for the course, which is being conducted directly by the members of the Cleveland Film Board of Trade.

Many Applicants.

C. L. Peavey, Cleveland, Hodkinson exchange manager, and J. E. Beck, Vitagraph exchange manager, comprise the Application Committee. One hundred and fifteen applicants presented themselves for admission to the course at the first meeting. These one hundred and fifteen were secured through newspaper advertising. Twenty-five members is the maximum number of students to be accepted for the course. The twenty-five most eligible were selected after a careful study of questionnaires.

The list of applicants accepted for enrolment contained nine college graduates. The rest were high school graduates.

The first meeting of the School for Salesmen was held Wednesday, July 11, at 7-30 p.m. Robert Cotton, president of the Cleveland Film Board of Trade, presided. He gave those present a bird's-eye view of the film industry, specialising his talk on the difference between film salesmanship and the sales of any staple commodity. George Erdmann, First National exchange manager, followed Cotton with an exhaustive and illuminating history of the motion picture industry from its inception right up to the present time.

The second meeting of the school was held Friday evening, and was conducted by J. E. Beck, Vitagraph manager, whose subject was "The Uniform Contract," and by Maurice Lebensburger, who spoke on "Contractual Obligations."

The third meeting will be conducted by C. L. Peavey, Hodkinson manager, and C. E. Almy, Metro manager. Their subject for discussion will be "Duties of a Salesman."

Viewpoints of the Trade.

The fourth meeting will have for its subject, "The Exhibitor's Viewpoint," and the school will at that time be addressed by an exhibitor, who will present an exhibitor's viewpoint in connection with the purchase of film. Exchange managers will also be present at this meeting.

The fifth meeting will be conducted by Nat Barach, Goldwyn manager, Manager Davidson, of the Lande Film Distributing Corporation, and Manager Mark Goldman, of the Selznick organisation. Their subject will be "The Exchange's Viewpoint."

The sixth and last meeting of the course will be under the direction of Eddie Fontaine, manager of the Famous Players-Lasky Corporation, Manager Skirboll, of the Gold Seal Productions, and Manager Geiger, of F.B.O. They will give a brief résumé and history of the Film Board of Trade.—*From the "Motion Picture News."*

TWO SIDES TO A BARGAIN—*Continued.*

season's successes, the result being that the exhibitor signed a contract for the picture for £500, a price which he considered a fair figure for the particular town in which his kinema was situated. Judge my surprise, he says, when I received five days later a letter from the provincial branch of the firm concerned, enclosing the contract. The letter was worded as follows:

"Dear Mr. ————,

"My directors have returned me your contract as not acceptable. Firstly, they will not accept any split dates, but only consecutive runs; moreover, the price proposed by you, viz., £500, is far below their acceptance. Under the circumstances I regret very much having to return you the contract.—Yours faithfully,

————— ————,
"Assistant General Sales Manager."

The exhibitor wrote immediately to the renter's head office asking the price they required, and received in reply the following letter:

"Dear Sir,—We are in receipt of your letter of July 28, *re* '—— —— ——.'

"I beg to state that this picture has been booked to the G—— Picture House.

"We understand that this picture was offered to you, but you were disinclined to pay the price, therefore our representative found it necessary to negotiate elsewhere, with the result as stated.—Yours faithfully,

————— ————,
"Assistant General Manager."

Needless to say, the exhibitor feels that he has been very badly treated in this matter. He says:

"What I desire ventilated is the fact that they did not come back and give me a chance to increase my price (after having signed for same), but deliberately placed it with my opposition, merely advising me casually of the fact (after I had written them asking how much they really did require for the film).

"This sort of thing cannot possibly give one any faith in the people with whom I am obliged to do business.

"There are, of course, some fair renters, but shoddy practices such as the above want stopping. It is not that I mind the loss of the film, but the principle is all wrong. All the renters in London and in my own district know that I play the game straight and give them a straight deal, and this sort of thing upsets me."

It is an interesting coincidence that these two letters should have arrived by the same post, but the points of view expressed reveal the difficulties suffered upon both sides of the industry, and these call for prompt remedy.

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Call for a More Vigorous Fight.

Yorkshire Exhibitors and the Tax Campaign.

From our Leeds Correspondent.

AT the July meeting of the Leeds Branch of the C.E.A., held last week, Mr. Arthur Cunningham gave a brief report on the Entertainments Tax campaign.

It had, he said, been a very strenuous fight, involving the expenditure of a great amount of money as well as time. The result was extremely disappointing, but he was one of those who considered that certain branches of the industry had not done all they might have done to make the campaign a success. The organisation of the campaign was well nigh perfect, with these exceptions.

Only Six Tories Voted Against Tax.

It seemed an extraordinary thing that when they had got over 400 Members of Parliament who had promised definitely to support either the abolition or reduction of the Entertainments Tax, these gentlemen should at the crack of the whip have forgotten their pledges and voted with the Government. As a matter of fact, only six members of the Conservative Party voted in support of the trade. Sir Walter de Frece, all honour to him, had stood up and declared his attitude in the House, but as for the majority of the others, he could not help but express the opinion that they had shown themselves to be men without honour. Apart, however, from the result of the campaign for the time being, he was of opinion that they had made very definite and encouraging progress. Two years ago only seven voted for total abolition, and last year there were seventy, while this year there were no fewer than 185 Members of Parliament who had actually voted for abolition of the tax. If only another 45 had changed their minds and voted against the Government, the trade would have succeeded in their campaign.

Personally he was very keen that they should not be discouraged, but should embark upon another campaign with even greater vigour. If the whole of the branches would take this matter up as seriously and wholeheartedly as Bradford and Leeds had done he was confident they would achieve a better result next year.

Work of New Trades Council.

Mr. Cunningham proceeded to give a report on the work of the new Trades Council. He had, he declared, the greatest faith in it, and he believed that it would be one of the principal bodies dealing with trade affairs in the near future. One of the most interesting features of the work recently had been preparations to launch a benevolent fund scheme, whereby everybody in the trade would pay a certain amount of money per year or per week, and receive benefits when circumstances warranted it. Another feature of the work was the consideration which had been given to the question of propaganda for the kinema business. The Trades Council was doing, and could do, very important work, but a difficulty at the moment was finance. They would need a sum of anything between three and five thousand pounds a year in order to carry on. No doubt in the future the Trades Council would exercise a great influence in connection with the Tax Abolition Campaign, because all branches of the industry were connected with it, and all branches of the industry were affected by the Entertainments Tax. He was glad, too, to put on record the fact that for the first time in the history of the business the whole of the trade Press were lending their support to the Trades Council movement.

"Put Their Backs Into It."

The Chairman (Mr. T. Herbert Kaye) said they all realised that a debt of gratitude was owing to those few members of the trade who did so much spade work in connection with the Entertainments Tax campaign. Personally he hoped the enthusiasm would grow even greater next year, and he was confident that if they put their backs into it they would reach the desired goal. He thought that the refusal of the Government this year to make any change in the incidence of the tax had been a political move, but the Premier himself had given them some encouragement to hope for a reduction next year.

A Trade Benevolent Fund.

Referring to the Trades Council, he said it was a body that in his opinion was destined to do a big work for the trade—work which the C.E.A. had been unable to grapple with. It was a very representative and influential body, and he believed that it would become a tower of strength to the industry. He had been actively associated recently with the consideration and preparation of a benevolent scheme, and he hoped that a definite scheme would be submitted to the next C.E.A. Council, and it was possible it might then be submitted to the branches. He was hopeful that as the outcome they would have a strong benevolent fund taking in all branches of the trade.

He was chairman of the local benevolent fund, and at their last meeting it was decided that they should apply to the Government for the necessary papers to enable them to be in the position to dissolve their Association in order that they might claim back the money already subscribed, and then he hoped that they would amalgamate with the national scheme.

"Every Ounce Into The Fight."

J. H. Martin (Rothwell) said he was satisfied that a tremendous amount of work had been put into the Entertainments Tax campaign, but he was by no means sure that all had been done by the Associations that might have been done. Leeds had received a good deal of credit for what they had done, but he was not satisfied that even Leeds had done all that they might have done. If they were going to win they would have to put every ounce of which they were capable into the fight. (Applause.)

NO ADVANCE IN COLOUR FILMS.

THE art of photography seems to have reached a point of sufficient accomplishment to supply at any rate most of a producer's needs. It is therefore to the producer that we must look for the kinema's improvement. But in one branch of kinematography there seems to be a complete standstill, and that is colour. Many years ago I saw some remarkable pictures of flowers which Mr. Charles Urban had succeeded in taking; but it is a long while since I have seen anything else to compare with these. Does this mean that further progress was impossible, or that there was no public for anything so undramatic and delicate?

E. V. Lucas in "The Times."

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A "Live" Liverpool Showman.

How Austin Durrans has Made Good at the Victory Walton.

From our Liverpool Correspondent.

AUSTIN DURRANS.

ONE of the most familiar and popular personalities in the kinema life of the Merseyside is Austin Durrans, who was born in Liverpool 38 years ago. Having been educated in his native city, he embarked upon a seafaring career upon leaving school at the age of 14. He was apprenticed upon a sailing ship, in which he made voyages from Antwerp to the West Coast of South America for two years. After that, for a period of about six years, he served in different capacities both in tramp steamers and "crack" ocean liners. His sea-going activities included service as deck hand, storekeeper, and bar tender, and in all he made no fewer than seven complete trips round the globe, visiting every port of note in China, Japan, South Africa, Australia, New Zealand, Chili and Peru.

Begins Kinema Career as Operator.

His first practical introduction to the kinema business was effected through the instrumentality of a friend of his youth, who was the operator at a picturedrome rejoicing in the name of the Nickelodeon, a five-cent, or nickel, show in Tremont Square, Boston, Massachusetts. In those days Austin spent much of his leisure in the close atmosphere of the Nickelodeon operating box, and was initiated by his friend into the mysteries and intricacies of film projection. He was so favourably impressed with the idea that he decided to enter the ranks of the kinema fraternity, and, returning to Britain, he obtained a position in the operating box at the Paddington Palace (now the Coliseum) in the Edge Hill district of Liverpool. That was 18 years ago, when the business was in its infancy. From the Paddington he went to the Park Palace, in the south end of the city, as assistant operator, and after some service there he was appointed chief operator at the Tivoli (now the Palais de Luxe), in Lime Street, when that establishment was opened as a variety theatre, many years ago now, by Sir Walter de Frece.

Film Travelling as a "Side Line."

From the exhibiting side of the industry he subsequently turned his attention to the renting branch, and commenced travelling for whatever films he could obtain. He undertook this work as a side line to his chief work on the road, which was travelling in chocolates for a well-known firm of confectioners who did a big business in supplying places of entertainment with sweets. But his activities in film renting prospered better than the chocolate business, and he afterwards became full-time representative in Liverpool and district for Messrs. Monkhouse and Dennison, who were then agents in the territory mentioned for several well-known film renting houses, including, amongst others, the M.P. Sales Agency, Ltd., Ashley's Exclusives and the Kalem Company.

A "One-Man Show."

Austin was thus engaged for about two years, and then he transferred his affections from the renting side of the business back to exhibiting enterprises, and ten years ago, still retaining his connection with Messrs. Monkhouse and Dennison, undertook the management of a hall they had acquired called the Wavertree Picturedrome, in one of the populous suburbs of Liverpool. But he was something more than manager; with the duties of that office he combined those of licensee, operator, bill-poster, and, when occasion demanded the exercise of such force, "chucker-out," too. In fact, it was as nearly as possible a "one-man show." The musical accompaniment to the pictures was also frequently provided by Mrs. Durrans.

"But it was all good experience," Austin told me (writes our Liverpool correspondent), "and gave me a comprehensive insight into all departments of what was then a rapidly developing entertainment enterprise." For two years he stayed at the Wavertree Picturedrome and was then transferred, in the joint capacity of manager and licensee, to a more ambitious venture owned by the same firm, viz., the Premier Kinema in Smithdown Road. Under his capable and enterprising management, the Premier progressed steadily until it became easily one of the most prosperous picture-hall enterprises in that part of the city, and, so far as length of service is concerned, Austin achieved what is probably something of a record, for a Liverpool kinema at all events, by retaining the management of that hall for as long as five years. The proprietors also showed their appreciation of Mr. Durrans's successful management by according him an annual benefit during the time he was in their employ at the Premier.

Victory at the "Victory."

But at the end of June last year, much to the regret of the wide circle of friends he had made amongst patrons of the Premier, Austin severed his connection with that hall, and at the beginning of July became the first manager of the New Victory Picturedrome, Walton, in the north end of the city. From the very first success attended his efforts, and by consistently pursuing a policy of courtesy, enterprise and novelty in advertising his wares and "putting them over," the negotiating of first runs for the Walton zone of all films which he considers will meet with the approbation of his patrons, and the engagement of a full orchestra, under the direction of a talented musician in the person of M. Martinique, Austin has proved to demonstration, during the past 12 months, that, plentiful though the kinema resources of this part of the city already were, there was still ample room for a hall conducted upon such up-to-date lines as the Victory is. If proof of this statement were needed reference to the price of Victory shares will supply it. In his efforts to make the Victory one of the best halls, if not indeed the very best picturedrome in the district, Mr. Durrans is ably supported by a live body of directors, of whom Mr. B. E. Bailey, O.B.E., an ex-mayor of the neighbouring Borough of Bootle, is the managing director.

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Manchester Reconsiders Banned Film

Watch Committee Passes Revised Edition of "Foolish Wives."

PICTURE OF NOTORIOUS MURDERER TO BE INSPECTED.

THE Manchester Watch Committee, as censor of films for the city, considered on Thursday several productions for which sanction to exhibit locally was sought.

Among them was a revised version of "Foolish Wives," which the Watch Committee had banned last October. The Chief Constable (Sir Robert Peacock) presented a report in regard to this picture, and stated that certain features to which the Committee had previously taken objection had now been removed. "Foolish Wives" was therefore passed for public exhibition in Manchester, subject to the proviso that it should be advertised wherever shown as the "revised edition" of the picture.

The Committee also decided to inspect the film entitled "The Man They Could Not Hang," which purported to show incidents in the life of John Lee, the Babbacombe murderer. The film is to be officially viewed on September 6.

A picture called "Birth" was approved on the understanding that certain modifications were made.

Consolidating the Industry.

Mr. Harry Rowson's Suggestions.

[*Under the heading "Matters that Matter," in the August number of "The Idealetter," Mr. Harry M. Rowson contributes some suggestions regarding the publicity campaign which the Kinematograph Trades' Council have been considering. These are so excellently stated that we do not hesitate to print them in full, that the case for the endowment of the scheme may be adequately placed before our readers.*—ED., FILM RENTER.]

CONSOLIDATION and stability are essential requirements in our industry.

How are we to acquire stability? It is my opinion that the box-office is the key of everything; that the business can progress only by increasing box-office returns. And that can only be done by bringing new patrons while holding old ones.

There have been many projects and proposals put forward on behalf of the industry. Nothing is ever done collectively because individuals cannot agree upon any one thing or method.

How to Raise £1,000 a Week.

Is it possible for those who do not agree to work together and start a movement which will gather force if it has any kind of success?

I would point out again that a voluntary weekly tax of ¼d. to 1d. per seat, according to the number of performances, would provide a fund of more than £1,000 per week for publicity. Any substantial sum, judiciously spent, would help all exhibitors. Such a campaign would be only for the benefit of kinemas, not for any picture or series.

In throwing out a few suggestions, I am only trying to indicate subject-matter which, tersely and attractively presented, will be of benefit. Alternative or entirely different suggestions do not alter the principle.

For instance, I believe elderly people have found a great deal of solace and comfort in the kinema. This constitutes a big leisured class of the community that should be lured and cajoled into kinemas, and a campaign directed towards them must prove beneficial. There are parts of the country where labour conditions are particularly onerous; why not urge collectively the great advantage and help of the kinemas in providing recreation, rest and entertainment—the something to look forward to?

Send Us Your Suggestions.

I have met many people who say they sleep well after an evening in the kinema. The benefit of sleeping well is so enormous that to inculcate the idea that kinemas help sleep might turn out to be one of the surest means of increasing regular patrons.

Some such slogan as "A visit a day (to the kinema) keeps the doctor away" would do a lot to counteract the pernicious propaganda constantly levelled against the kinema.

I am, of necessity, only throwing out suggestions. Exhibitors' experiences and suggestions ought to be collected and circulated. In due course the country can be divided up into districts for purposes of publicity; representatives can meet and national slogans may be agreed upon, all the time leaving local conditions to be determined locally.

There will always be laggards in every movement entailing effort or initial outlay, and no doubt many exhibitors will decide to "wait and see."

However, if a body of exhibitors will act aggressively, that will induce a movement which I am confident will be a starting point for collective action in the interests of the trade, to be followed by equally important developments, even if not so immediately beneficial.

But there will be no stability in the trade so long as it is supposed to be on the brink of a catastrophe because it is warm in the summer or cold in the winter.

The industry, above all things, needs large accessions of new capital before it can progress properly, and normal seasons must not be one of the greatest risks.

I have frequently pointed out the necessity for a free and open convention of the whole trade. I repeat it now. Pending that desirable occasion, I shall be happy to have practical suggestions from readers of the "Idealetter," and will gladly take them up with the editor, with a view to their dissemination.

HARRY M. ROWSON.

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A Monument of Achievement!

"FIRES OF FATE"

A
TOM TERRISS
Production
From the story by
SIR ARTHUR CONAN DOYLE
with
Wanda Hawley
Nigel Barrie
Stewart Rome
and strong supporting cast

Presented by
A.C. & R.C. Bromhead
Sole Distributors
"Paramount"
1923

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"Here is a film that is different —a film that has 'beef' as well as beauty."

"It will have a very great success."

"WALTER WEBSTER" in the "SUNDAY PICTORIAL," July 29.

"FIRES OF

is the film referred to—ana the circulation

A TOM TERRISS PRODUCTION. Adapted

Brilliant Cast includes Wanda Hawley, Nigel Barrie,

Presented by A. C. & R. C. BROMHEAD.

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"FATE"

of the "SUNDAY PICTORIAL" is 2,000,000.

rom a Novel and Play by SIR ARTHUR CONAN DOYLE.

Pedro de Cordoba, Stewart Rome, Edith Craig, etc.

Sole Distributors: "GAUMONT"

[1898-1923]

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Punch!

"FIRES OF FATE"

Action and thrill,
Romance and reality
in the Screen's biggest
picture of Egypt!

A TOM TERRISS production

From the story by SIR ARTHUR CONAN DOYLE

with

Wanda Hawley
Nigel Barrie
Pedro de Cordoba
and a strong supporting cast.

Sole Distributors
"Gaumont"
1898 - 1923

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What's Wrong with the Leeds Exchange.

Monthly C.E.A. Meeting has to be held Outside.

From our Leeds Correspondent

THE July meeting of the Leeds Branch of the C.E.A.—the first meeting since early in May—was held in the private trade show theatre of Gaumont's, Lands Lane, Leeds, last Friday week, when the question of the meeting place of the branch was raised by Mr. John Mackenzie. After pointing out that they were that afternoon occupying a strange room, having apparently been driven from home, Mr. Mackenzie said he was anxious to hear an explanation.

A Boycott of Members.

The Secretary (Mr. E. M. Rush) replied that a fortnight ago he had sent out circulars calling a meeting of the branch at the Exchange, but only five turned up, and it was decided to adjourn the meeting, because they knew that several members were staying away as a protest against the management of the Exchange not allowing them to hold their meetings on their usual day, the first Friday in the month, as they had done for three years. When the C.E.A. first arranged to hold their meetings at the Exchange on that day, it was an instruction to the secretary of the Exchange to point out to any renter who might be desirous of holding a trade show in the Exchange on the particular afternoon and at the same hour as their meeting that there was a meeting arranged for that time.

Recently, in the case of a trade show, the secretary of the Exchange had omitted to inform the renter concerned that the C.E.A. meeting was to be held, with the result that the renter objected. Since then the directors of the Exchange had passed a resolution that no meeting whatever should be held in the Exchange during the time of a trade show. The C.E.A. had tried to meet them by holding their meetings on a Thursday, which was usually a blank day from the trade show point of view, but they had found that their members stayed away as a protest.

C.E.A. and Exchange Directors.

It was therefore decided that, failing the necessary permission from the directors for the meeting to be held in the Exchange, they should arrange to hold it outside, as they were doing that afternoon. He had approached the directors of the Exchange, and been informed by the chairman that there was a trade show fixed for 2-15 that afternoon, but that the C.E.A. might hold their meeting in the Exchange at 3-30. This, however, was too late for their country members.

J. Mackenzie inquired if it were not the fact that at the last meeting they had decided that the chairman and vice-chairman should interview the directors of the Exchange with a view to coming to some arrangement on the subject.

The Secretary replied that this was so, and that on three occasions a meeting had been fixed up between the two parties, but, unfortunately, on each occasion their delegates had been absent from town on C.E.A. business, and so the meeting had not as yet taken place. He had made inquiries and found that if the members approved they might hold their meetings regularly at 72, Albion Street, the registered offices of the branch.

"Low Valuation" of the Branch.

The Chairman (Mr. T. Herbert Kaye) said it was unfortunate that they were not meeting that afternoon in the Exchange, but if they were tied down by the rule that they could not hold a meeting when there was a trade show on it placed them in a very tight corner.

It was his experience that people took them at their own valuation, and in his opinion they had been taken at a very low valuation in the Kinema Exchange. At first they used to meet in the smoke room, which was quite adequate for their purpose, and then they were put up into the small committee room, which was neither comfortable nor adequate.

Mistake to Change Meeting Place.

Herd Oates, who is one of the directors of the Exchange, took exception to the statement which had been made on the occasion of the last abandoned meeting that the directors of the Exchange had badgered the C.E.A. from pillar to post. He reminded the meeting that the directors had allowed the C.E.A. meetings to be held in the Exchange for over three years absolutely free of charge. They were all aware of the difficulties regarding trade shows at the Exchange, and they all must recognise that trade shows were essential to the carrying on of the Exchange, and they had to have first consideration.

Personally he thought it was a mistake to have taken their meeting out of the Exchange, and in his view they were quite as guilty in so doing as was a renter who took a trade show outside. He thought they could get over the difficulty by paying a small fee for holding their meetings at the Exchange, and they could well afford to do it. The directors of the Exchange themselves used to meet in the smoke room, but they had given that room up in order not to interfere with the comfort of members. The C.E.A. could book the trade theatre for their meetings.

C.E.A. as a "Five-Reeler."

The Chairman: Are you suggesting we should pay the same fee as a trade show?

Mr. Oates: Yes, or thereabouts.

The Chairman: And what is that?

Mr. Oates: They pay 12s. 6d. a reel.

The Chairman said he supposed they would rate them as a five-reeler, and he thought that was out of all reason.

Mr. Martin said that if the directors of the Exchange could let them have a room for a fee, it was clear they could let them have one without. There would be no trouble at all if, when a renter went to book a date for a trade show, he was informed that the C.E.A. meeting was fixed for that particular time.

Mr. Oates moved that in future they should pay two guineas for the use of the trade theatre at the Exchange for their monthly meetings.

In seconding, P. Elliffe said that the directors were hard put to it to make the Exchange pay, and it wasn't fair to expect them to turn down the fee for a trade show in favour of the C.E.A., who paid nothing. The Secretary pointed out that even with a fee of two guineas the Exchange would still lose money, because they might on a Friday afternoon get £10 or £12 for trade shows.

J. Mackenzie moved as an amendment that the chairman and Arthur Cunningham should interview the directors of the Exchange on the subject and then report to the branch, and J. Claughton seconded. On being put to the vote the amendment was carried by six votes to two.

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SCENE FROM "WONDERS OF THE SEA," the new Under-sea picture which F.B.O. are trade showing shortly.

ONE of the most significant events in the British film world last year was the unheralded arrival of a series of inspired playlets which not only impressed British critics and exhibitors, but made their immediate mark in America—"Quality Plays." Now Messrs. A. C. & R. C. Bromhead, of the Gaumont Company, Ltd. (whose ideas on the future of British production are both pronounced and practical), have acquired the rights in the new "Qualities," some of which a leading journalist has seen and described as "Lays of Modern England." The practical details of the new "Quality Plays" are as follows: There will be six subjects in the first of the new series, viz., "Reverse of the Medal," "Man Who Liked Lemons," "Three to One Against," "Constant Hot Water," "Finished," and "Darkness." Some are dramas, with the intensity of Grand Guignol plays, and the others are comedies, chiefly farcical. Variety is a big feature. Each is in two reels and aptly introduced as "a little play with a big story." The last-named is a picture in which Mr. George A. Coope has introduced some novel effects, which should prove most attractive. Release and trade show dates have not yet been fixed, but an announcement will be made as early as possible.

The Lure of the Borgias.

Wardour Films, Ltd., announce their latest capture in Richard Oswald's colossal production, "Iniquity," a quasi-historical adaptation of the book by Harry Sheff. "Iniquity" taps the well of historical romance, surrounding the momentous career of Cæsar Borgia, who was born in the year 1476. His ambition knew no bounds, an energy that never flagged, with a contempt for laws divine and human, joined to qualities of the first order as a general and administrator, rendering him one of the most extraordinary figures of the Renaissance period. This production brings to the screen one of the most beautiful women photographically encountered for some time, in the person of Liane Haid, who shares the honours along with Conrad Veidt in this magnificent spectacular photoplay.

Marjorie Hume and Victor McLaglan in the new Granger-Davidson production, "M'LORD O' THE WHITE ROAD."

Round the L

Activities and Projects

An A-Robey-an Night.

The last foot of "Don Quixote" has been turned, and George Robey, released from the anxieties of Sancho Panza and the "moke," is now facing the camera for the second picture, in which he is to be the star. This new Stoll picture production is to be known as "George Robey in an Arabian Night." Sinclair Hill is the producer and he has adapted the story from "Aladdin." The story is not being done as a pantomime, but as a kind of Oriental, fantastic burlesque, and George Robey will play the part of Aladdin's mother. Other members of the cast include Edward O'Neill, as an African magician; W. Sanders, Emperor of China; Lionel Howard, Aladdin; H. Agar Lyons, the Mandarin Li Pong. The actress to play as Princess has not yet been selected. "George Robey in an Arabian Night" will be a Chinese story, and all the scenes will be Chinese, Eastern scenes and costumes being eschewed.

Walking on the Floor of the Sea.

Thanks to the invention of an Englishman, Mr. J. E. Williamson, it is now possible for the public to actually behold the diver at work on the bed of the ocean and to peer into the wonders that lie hidden beneath the waves. Film Booking Offices announce the presentation of "Wonders of the Sea," Mr. J. E. Williamson's remarkable under-sea picture, which will be trade shown at the West End Cinema on Tuesday, August 14, and exhibitors should see that they receive invitations to witness this picture as it is an important attraction with big money-making possibilities. An Essanay Comedy, entitled "Max Goes to America," will preface the screening of "Wonders of the Sea."

Walturdaw's Autumn List.

The third week in August will see the opening of Walturdaw's big autumn campaign, when the first four of their new program are due for showing. These are: "Daughters of the Rich," "The Ravine of Death," "The Girl Who Came Back," and "The Broken Wing." The last-named has already arrived in this country. It is based upon the stage success with the same title, by Paul Dickey and Charles W. Goddard. The film has been directed by Tom Forman and featured Kenneth Harlan, Miriam Cooper, Walter Long, Miss du Pont and Richard Tucker. These pictures will be shown on consecutive days, beginning August 21. Further particulars of these promising pictures will appear in forthcoming issues of the FILM RENTER.

Buck Jones's Next for Fox.

Buck Jones, the noted Fox star, will shortly be seen in an exciting drama of motor racing, entitled "Skid Proof." This picture is now completed, and numbers among the supporting cast such prominent artistes as Carmel Myers, Peggy Shaw and

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ondon Trade.

of the Renting Houses.

Earl Metcalf. Jones's next subject will be based on a popular best-seller.

Filming a Popular Serial.

When a leading daily newspaper like the "Daily Mail" publishes a serial story a second time it is witness to the hold which such a story exercises upon its readers. Thirty years ago that London daily printed "Miriam Rozella" in its columns, and ever since the story has been the subject of letters to the "Daily Mail's" editor from its admirers. News comes now from Astra National Productions that they are about to make a sumptuous picture of this story, and that particulars of its cast will be available shortly.

Trade Show of "The Gossip."

European Motion Picture Co., Ltd., will give a Trade Show in their Private Theatre on Tuesday and Wednesday, August 7 and 8, at 11 a.m. and 2-30 p.m. each day, of the Universal Special Attraction, "The Gossip," starring Gladys Walton, one of the Capitol Nine Series. The story of "The Gossip" was published by Edith Barnard Delano, under the original title of "Carey Came to Town," and deals with the romance of a girl reared in rustic surroundings, who goes to live with her uncle, a manufacturer in a large city, who is faced with a strike of his employees. The girl's simplicity and directness smooth over difficulties which probably would be aggravated by people who usually play the rôle of peacemaker. Gladys Walton is supported by Ramsey Wallace, Freeman Wood and Carol Holloway.

"The Empty Cradle."

On August 17 the first of the program of films which Mr. G. E. Redman brought back from America with him will be trade-shown by Artistic Films at the Alhambra. A glance at the proof of the synopsis of "The Empty Cradle" raises the expectation that this picture will rank among the supers, for it has a story which will appeal to all classes of picture-goers, especially on the feminine side. It is adapted from the novel, "Cheating Wives," by Leota Morgan, and is interpreted by a strong cast, headed by Mary Alden and Harry T. Morey. On the following Tuesday, August 21, the second of the new Artistic list will be shown, entitled "The Broad Road."

Bebe Daniels in a Promising Comedy.

Gaumont's are showing on Friday next at the West End Cinema a comedy with a most entertaining plot, the chief character in which is taken by Bebe Daniels. It is the part of an orphan, whose succession to an estate is dependent upon an untarnished character during her minority. How she embarks upon a visit to an aunt, is wrongfully accused of pocket-picking, is sent to a reformatory and manages to turn her difficult experiences to a good ending, provides some interesting comedy situations. "One Wild Week" is the title of the comedy, which exhibitors should make a point of seeing.

Ideal's Straight Drama.

Those who remember "Out to Win," the play which had such a long run at the Shaftesbury Theatre during the torrid summer of 1921, will be specially interested to know that this play, which has been adapted for the screen and produced by Denison Clift, will be shown in its film form on the 17th inst at the Marble Arch Pavilion. A splendid cast is headed by Catherine Calvert and Clive Brook, and supporting them are such distinguished players as E. Dagnall, Robert English, Norman Page, A. B. Imeson, Ivo Dawson, Cameron Carr, and Olaf Hytten. "Out to Win" is a play full of thrills and a bit of honest, straight drama, that should tell its story clearly and vigorously upon the screen.

Members of the Granger-Davidson production, "M'Lord o' the White Road," a romance of Regency days, photographed on location.

Book Tie-up on Forthcoming Release.

We understand from Associated First National Pictures, Limited, publicity department that arrangements have been made with Messrs. Mills and Boon, publishers of George Kibbe Turner's "White Shoulders," for an extensive distribution of these novels during the run of the Katherine MacDonald picture, due for release during the forthcoming month. An organisation has been completed whereby Messrs. Mills & Boon will get in touch with booksellers in all districts where the film is shown, and it is felt that this co-operation will prove of immense assistance to exhibitors who are featuring this First National attraction.

When Cromwell Ruled.

Elizabeth Ellis's novel "Barbara Winslow, Rebel," a comedy drama of Revolutionary England of the 17th Century, is being picturised by Joseph M. Schenck under the title of "The Dangerous Maid," with Constance Talmadge as the star.

Owen Nares and Dorothy Harris as Lochinvar and Cecilia in the Stoll version of "Young Lochinvar," now in course of production.

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NEW NORTHERN PREMISES FOR FIRST NATIONAL

DISTINGUISHED COMPANY AT OPENING

MEMBERS of Newcastle Corporation and kinema representatives in the North attended at the opening of the new offices and private theatre of the Northern Counties Branch of the Associated First National Pictures in Westgate Road (opposite the New Pavilion), Newcastle, last week. The ceremony was performed by the Deputy Lord Mayor, (Councillor T. W. Rowe), in the absence of the Lord Mayor (Alderman W. Bramble).

Among those present were Mr. C. B. Hogg (of London), assistant sales manager of the Company; Mrs. T. W. Rowe; Miss Rowe; Councillor James Lunn, ex-sheriff of Newcastle, and Mrs. Lunn; Alderman Richard Mayne; Councillor R. Strother Stewart; Councillor John Grantham (Benwell Kinema); Mr. R. R. Wedderburn (Lord Mayor's Secretary); also the following representatives of local kinema houses: Mr. Edward Black (Queen's Hall); Mr. Randolph E. Richards (Stoll Picture Theatre); Mr. W. Hutchin (New Pavilion); Mr. J. Coverdale Bell (Brighton); Mr. W. Shepherd (South Shields); Mr. W. Reynolds (West Hartlepool); Mr. T. Armstrong (Coatsworth, Gateshead); Mr. W. Bolam (Rowlands Gill); Mr. Ted Raws (Durham); Mr. T. MacHarg (Wallsend); and others.

The premises are to be the headquarters for the North of the Associated First National Pictures, Ltd., whose ramifications are world wide, there being 1,500 theatres under the Company's control in America. This will be one of the nine big centres of the Company established in this country. The local branch manager is Mr. W. H. Lindon Travers, of Newcastle.

Mr. C. B. Hogg opened the proceedings, and the Deputy Lord Mayor congratulated the Associated First National Pictures, Ltd., on their latest enterprise in having opened out in Newcastle such ideal premises. Everything that ingenuity could suggest appeared to have been provided. As to management, the Associated First National had shown great judgment in the selection of Mr. Lindon Travers, who came of a stock which had historic associations with pictureland.

The thanks of the gathering to the Deputy Lord Mayor and members of the Corporation were voiced on the call of Mr. J. Coverdale Bell, an ex-chairman of the Cinematograph Exhibitors' Association. Afterwards there was exhibited in the theatre, and for the first time in Great Britain, the picture, "Within the Law," in which Norma Talmadge takes the chief part.

CORRESPONDENCE

KINEMA SPORTSMANSHIP

To the Editor of the FILM RENTER AND MOVING PICTURE NEWS.

July 29, 1923.

SIR,—According to the Press reports of the Owner v. Jockey lawsuit in the King's Bench Division, Mr. Patrick Hastings, K.C., said: "It is the kinematograph way of conducting racing. Win, tie or wrangle, and if you don't, then a writ."

Lest these words should reflect upon the general sportsmanship of the kinematograph trade, I hasten to remind Mr. Hastings that the spirit of sportsmanship displayed in the recreations of the kinema world is second to none.—Yours faithfully,

C. G. H. AYRES,
Hon. Gen. Sec., Kinematograph Sports Association.

"DIANA OF THE ISLANDS"

PHYLLIS LYTTON TO PLAY DIANA, NIGEL BARRIE TO BE THE BEACHCOMBER

ALTHOUGH great difficulty has been experienced in the casting of the new George Clark picture, "Diana of the Islands," the leading parts have now been filled.

Nigel Barrie, the Englishman who made screen fame in America, and who recently returned to this country to play in "Fires of Fate," will play the part of the Beachcomber. Barrie, who has just completed another film, had his passage booked to America when the George Clark company persuaded him to remain in England and play in their new production.

Opposite Barrie will play Phyllis Lytton, who will appear as Diana. This is Miss Lytton's first leading part, for although she has been playing before the camera for over two years, her previous work has been confined to "crowds" and "small parts." Mr. Martin Thornton, who is directing the film, selected Miss Lytton and a well known British screen actress for the final tests for the part, and Miss Lytton was chosen, not only because she tallied so closely with the description of Diana, but also because she showed signs of great dramatic ability.

It is interesting to note that Miss Lytton was selected by Mr. Harry Millarde, the American producer, to play the part of the Flirt in "If Winter Comes," when the Fox Company was in this country making scenes for the film. She also appeared in "Bentley's Conscience," "Diana of the Crossways," and "This Freedom."

Both Miss Lytton and Nigel Barrie are busy at work on interior scenes for the film, some of which are being "shot" before the company leaves England for the South, where tropical scenes for the picture will be staged.

KINEMATOGRAPH TRADE SPORT

A BOXING CHALLENGE

THE Kinematograph Sports Association is gradually unearthing the sporting talent that is in the trade, and in Mr. A. Gordon Simmons, of Graham Wilcox Productions, the trade has an all-round athlete of which it can be proud. He holds some hundreds of prizes for all branches of sport. He has played football for Queen's Park Rangers, and for boxing holds the featherweight championship of Egypt and the lightweight championship of British East Africa. He has recently returned from Africa, and is very keen to take an active interest in the trade's sport, particularly boxing, and with the intention of discovering the interest that boxing is likely to promote he issues a sporting challenge to fight any man in the trade at 9 stone 6 pounds, with or without purse.

There is not the least doubt that some members of the trade in the Midlands and the North will find opponents for Gordon Simmons, and if sufficient interest is aroused the Association will get to work at once.

Will any acceptors of this challenge, and any man who would like to take part in a boxing tournament, kindly communicate with C. G. H. Ayres, the hon. gen. secretary, K.S.A., 173, Wardour Street, W.1.

* * * *

An attractive program of events for a swimming gala has been arranged, and will be published in these columns next week. Entry forms will be available in a few days.

* * * *

Honorary secretaries are required immediately for the hockey, billiards, and the social sections. Are there any volunteers?

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WARDOUR'S SENSATION

Iniquity

A STORY OF THE BORGIAS

RICHARD OSWALD'S COLOSSAL PRODUCTION OF SURPASSING BEAUTY SUPERB ACTING AND DRAMATIC POWER WITH

CONRAD VEIDT AND LIANE HAID

The Most Beautiful Woman in the World.

WARDOUR FILMS LTD

173 Wardour St. London, W.1.

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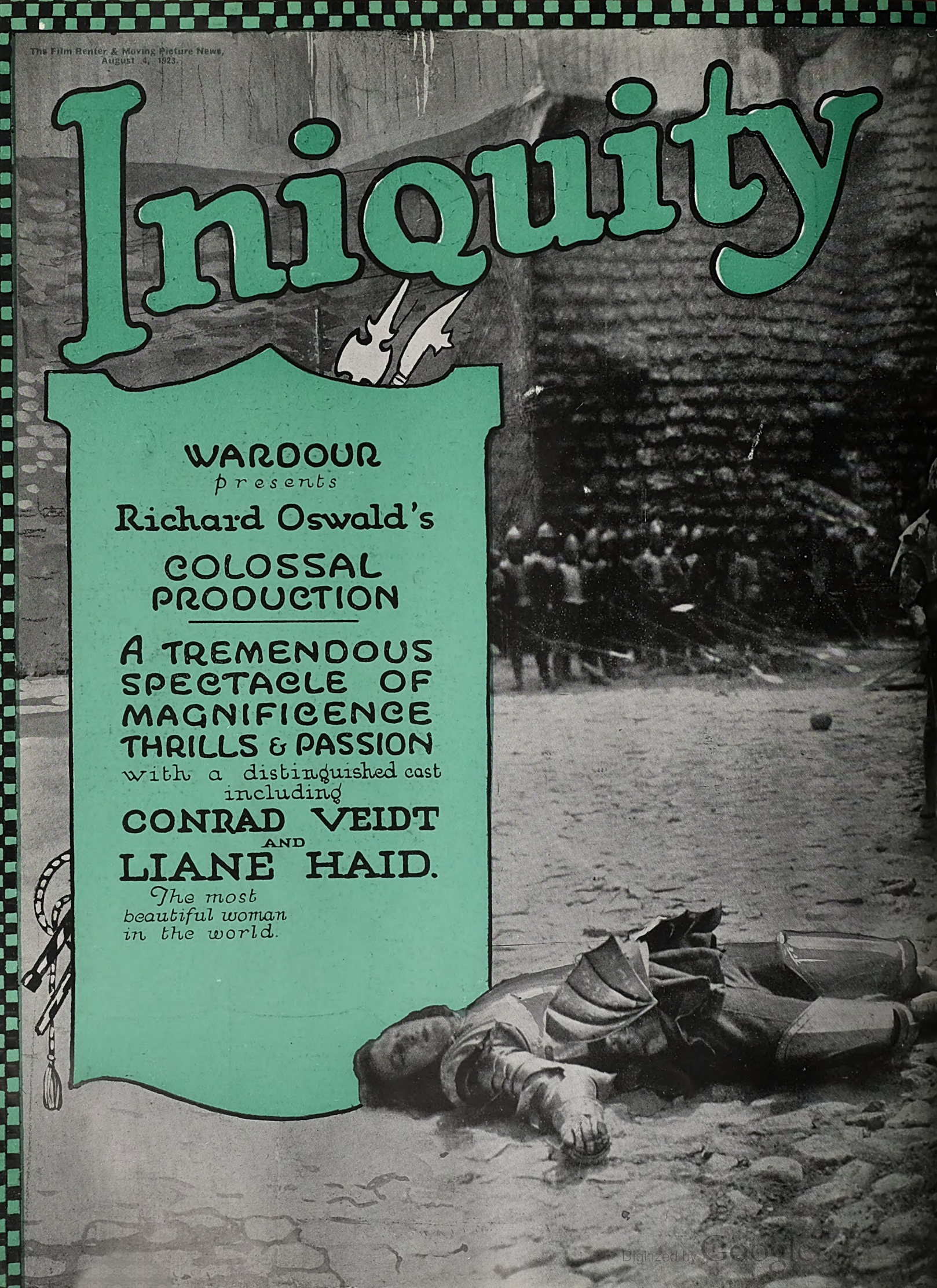
The Film Renter & Moving Picture News,
August 4, 1923.

Iniquity

WARDOUR
presents
Richard Oswald's
COLOSSAL
PRODUCTION

A TREMENDOUS
SPECTACLE OF
MAGNIFICENCE
THRILLS & PASSION
with a distinguished cast
including
CONRAD VEIDT
AND
LIANE HAID.
The most
beautiful woman
in the world.



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Trade Movements in the Midlands.

Golf Tournament—"Strong Meat" Films—A Wolverhampton Failure —A Birmingham Artiste—Renters Offerings.

By our Birmingham Correspondent.

THE second stage in the golf tournament in aid of the Midland Trade Benevolent Fund was decided last week, when W. H. Wilson (Pathé's) and L. Marriott played off for the honour of taking first and second prizes. The game took place over the Halesowen course, and the match resulted in an easy win for Mr. Marriott. The scores were: L. Marriott, 87—7=80; W. H. Wilson, 110—24=86. The contest for the third and fourth prizes will not be decided until late this month owing to Mr. A. W. Smith (Futurist) being on holiday. He and Messrs. H. Mayell (Sovereign Exclusives) and V. C. Oliver (Hockley Palladium) are concerned in the fight.

"Strong Meat" Films.

The effect of the film on the child was the subject dealt with by Mr. T. W. Trought, the Birmingham schoolmaster, who has taken a keen interest in the kinema as an educational agent, at last week's Geneva Conference of the Association for the Promotion of Child Welfare. First of all Mr. Trought believes that the effect of the kinema in leading children to commit offences is often exaggerated, but in some respects he is of opinion that the psychological effect of many present-day films on children's minds is bad. The "strong meat" of many adult photoplays leads (in children) to those complexes that are the beginning of nervous and physical disorders, and that in later years many need the ministrations of the psychotherapist or the courts of justice.

School Kinemas.

Children ought to be provided with suitable films, says Mr. Trought, who insists that educational films can be made as attractive as any features now being screened. He is a strong supporter of each school being provided with a kinema, and thinks that films should be provided through State grants.

Censorship Problems.

Mr. Trought's principal criticism of the present censorship is that the outlook of the Board is essentially adult. His suggestions include State censorship, the exclusion of children from the screening of films passed for adults only, and the representation on the censor's panel of accredited representatives of the kinema industry and of official, educational and social services.

A Wolverhampton Failure.

After a lengthy hearing the public examination of Thomas Jackson (the well-known Black Country exhibitor) by the Wolverhampton Registrar on Thursday last week was adjourned until October 10. Debtor's statement of affairs showed gross liabilities amounting to £28,692 and assets £30,026, which included £25,821 due from the Jackson-Allen (Cinemas Consolidated), Ltd. He described his insolvency as being due to handing over his assets to the company in September last without complete indemnity against liabilities, and also the failure of Mr. C. D. Allen, of Southport, to furnish funds to the company to meet liabilities.

Echo of Coal Strike.

At the time of the formation of the company he owned seven kinemas, two each at Wolverhampton and Walsall, and others at West Bromwich, Kidderminster and Leicester. He was indebted to a Mr. R. D. Hadley for £17,000, that gentleman having found mortgages for £5,750 on the Wolverhampton Coliseum, and £2,250 on debtor's private residence, the Oaks, Wolverhampton. In consequence of the 1921 coal strike, the returns from the kinemas diminished, and in June, 1922, he offered the halls for sale by auction, but they were not sold.

A Birmingham Artiste.

The release of the Stoll feature, "The Indian Love Lyrics," should afford Birmingham kinema-goers with a special interest. Although not one of the stars, Miss Norah Baker, the daughter of a well-known Hall Green resident, fills the rôle of principal slave to the Queen. She made her stage debut at the Plymouth Repertory Theatre while at school there, and the admiration of one of her photographs resulted in her being engaged at the Walthamstow studios of the Astro Company at the age of 16. She later appeared in several Beacon films, and when introduced to Sinclair Hill, the producer of "The Indian Love Lyrics," was readily recognised as an artiste who would soon make good.

A Holiday Experiment.

Staff holidays at suburban kinemas often interfere with the smooth running of the house, but at two Birmingham houses on the circuit controlled by Mr. A. A. James the difficulty has been solved. Last year the experiment was tried of closing down the Balsall Heath P.H. one week and the Bournbrook Electric Theatre another, thereby enabling the respective staffs to take their holidays simultaneously. So successful was the experiment that it is being repeated this year.

Chaplin's Latest.

His many friends on both sides of the trade will welcome the news that Mr. Mortimer Dent is about again, following his recent motor smash. At the moment he is exceptionally busy arranging dates for Chaplin's latest success, "The Pilgrim," while bookings are also coming to hand freely on his latest offering, "Temptation," starring Eva Novak and Bryant Washburn.

A Record Maker.

It was not surprising to hear that "Safety Last" is well on the way to breaking records so far as Harold Lloyd features go in the Midlands. Mr. Balcon, of Victory Motion, assured me that six copies of this film are already booked up solidly for three months. He is also doing well on the Pola Negri feature, "Mad Love." His next trade show subject will be "Woman to Woman," starring Betty Compson.

A Fox Quartette.

Mr. Maurice Myers is steadily accumulating bookings on the Fox Company's quartette of specials, the chief of which is the Lupino Lane comedy, "A Friendly Husband." With the popular comedian appearing as one of the principals in the Theatre Royal pantomime next Christmas, there is keen competition for this production in the Birmingham district. Of the others, "The Love Image," featuring H. B. Walthall, is proving a real winner.

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The Miracle

THE WONDER NOVEL PRODUCTION.

KINEMATOGRAPH WEEKLY

The story of an electrically-controlled automaton with which the villain endeavours to seduce the heroine . . . . it is novel, well produced and set, and with these assets should prove quite a popular attraction.

The fact that scientists have very nearly achieved visual wireless as well as wireless control renders the creation of this automaton not so far-fetched as one might imagine, and the producer has given full play to his imagination to get his pseudo-scientific settings in the most interesting way. **It is a change to the sentimental love story, the social melodrama, or the mother-love sob-stuff, and should be regarded and exploited as such.**

The whole extravaganza is well set and well handled. There are several big scenes capably set, with good crowd handling, and the working of the automaton is ingeniously shown. The slight love interest adds to the entertainment, but it is on its novelty that the picture really relies for popularity.

Quite a good thrill is achieved by making a motor car miss a jump across a broken bridge, and the end of the electro-man is logically conceived. The scenes at a masquerade, where the automaton first appears, are good.

The story is quite well unfolded, and the situations are well handled. The continuity is quite smooth enough for all practical purposes.

Good novelty booking for most halls. **The title provides excellent material for teaser advertising. Stress the novelty of the picture and work up an interest in possible and probable developments in wireless. The picture possesses excellent chances for the astute showman.**

THE TIMES.

"Tell us a story" is often quoted by some observers of the cinema as a universal demand of man at all ages, to be borne foremost in the minds of film producers. Other observers, scornful of the entertainment aspect of films, urge that the producer's primary aim should be to instruct.

"The Miracle of To-morrow" carries us a stage farther. In this we are introduced to an awe-inspiring mechanical man, operated electrically by wireless means. The thing is unusually interesting in itself, ... it figures in a conventional melodrama. The inventor makes no other use of it than as a means to help him to gain possession by force of the heroine, who loves another. He fails, and the sinister machine finally destroys itself and him, and his house as well.

THE MORNING POST.

SCIENTIFIC EXCITEMENT.

A private exhibition was given yesterday by the Apex Film Company of "The Miracle of To-Morrow." It was in a sense "R.U.R." on the film. A clever scoundrel, well versed in scientific knowledge, invents a monstrous electric automaton, which he employs to terrify his enemies. His chief object is to gain the hand of the daughter of his employer, from whom he has stolen *formulæ* vital to his invention. There is an exciting scene when the automaton bursts in at an elaborate masquerade ball, and then singles out for pursuit the girl and a detective, who is trying to outwit the villain.

The man in charge of the power station imposes too great a strain on the machinery, and the entire plant is wrecked by explosions. Considerable entertainment can be derived from the film. There are plenty of thrills—a car, for instance, leaps off a bridge into the river, and the hero, with the girl in his arms, negotiates an electrified staircase by balancing himself on a large non-conducting vase. The film, however, is distinctly out of the ordinary rut.

THE BIOSCOPE.

"The Miracle of To-Morrow" is an elaborate production . . . of a super sensational type, with some fine spectacular scenes and a certain topical interest from the central figure being a mechanical monster of the Robot order. . . . This elaborate production is likely to give entire satisfaction to those . . . . who appreciate their dramatic fare highly seasoned and smoking hot.

The production is on a magnificent scale, the principal features being an elaborate masquerade and the electrical factory from which the villain and his assistant direct the actions of the automaton. . . . There is no doubt as to his qualifications for the part of the villain in a drama in which the action is . . . breathless and exciting . . . **and which, as a booking proposition, should strongly recommend itself to the exhibitor.**

THE CINEMA.

Melodrama is the best description of a novelty film of this nature. Once we are introduced to the automaton the action is quick and unceasing. This wireless controlled figure is capable of burning a way through metal doors and of causing death by a spark, while the controller is supposed to be able to watch its movements from the laboratory. Huge crowds take part in the production, and these . . . **are excellently handled. Such a striking title for so modern a conception should demand the attention of the exhibitor who is on the look-out for something different.** J.A.E.K.

DAILY NEWS.

"The Miracle of To-Morrow" . . . . also proves the strength of the film in dealing with incidents that would be impossible on the stage. It deals with the invention of an electric automaton that can be worked by means of the discovery of the control of wave-power and the constant visibility of the unit. This discovery was really the work of Wells and Faraday, who own a factory of science. . . . The *formulæ* is stolen by the villain, who uses it for his own evil purposes.

The story is . . . exciting melodrama, including the inevitable fight, with the daughter of Wells as the heroine in dispute.

World's Rights Controlled by

THE APEX FILM CO. LTD.,

5, Denmark Street, LONDON, W.C. 2.

'Phone : Regent 3687.

'Grams : "Zimpex Film, Westcent. London."

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e of To-morrow

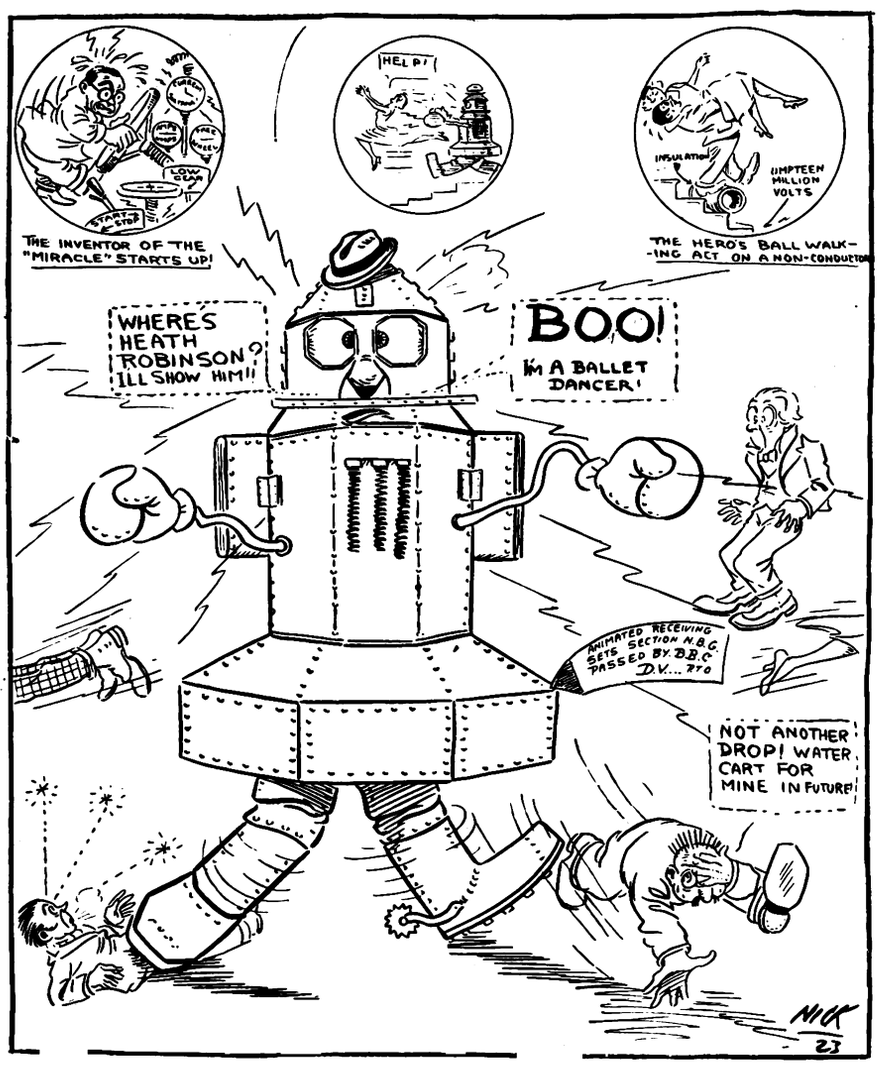
THE REMARKABLE SHOWMEN'S ATTRACTION.

Trade Show:

LIVERPOOL

SCALA,
Lime Street,

Tuesday
August 14th
at 11 a.m.



"The Miracle of To-morrow" (Apex).
Reproduced by kind permission of the "Cinema."

Trade Show:

MANCHESTER

GAIETY THEATRE,

Friday
August 17th
at 11 a.m.

All Enquiries for Lancashire, Cheshire and North Wales :—

FULLER'S EXCLUSIVES,

38, Deansgate, MANCHESTER.

Telephone : City 2139.

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Trade in the Yorkshire Territory.

The Exchange Dispute—Exhibitors and Watch Committee—British Film Week in Leeds—Granger Shows.

BANK HOLIDAY is here again, and it is sincerely to be hoped it will mark a turning point in the state of trade in this extraordinary summer. The last three or four weeks have surely touched the lowest depths on both sides of the business. Exhibitors declare that business has been so quiet that it has been a relief to leave it behind and get away for a short spell on holiday. With so many absentees on that side of the business renters and their travellers appear to have taken advantage of a short respite, with the result that the trade generally has been unusually quiet. Surely the Bank Holiday will make a change, and onward business should look up. Last Saturday was a rainy day and, by way of a change, business buzzed! It was very cheering.

Another Exchange Squabble.

When will the trade learn to sink, or amicably settle, its differences? The question of the non-admission of two renters' managers in Leeds to membership of the Cinema Exchange is still unsatisfactorily settled, inasmuch as two worthy and legitimate members of the trade are being kept out of the Exchange. Now there is another matter. Why (the question is being asked) should the C.E.A. meetings be taken out of the Exchange? What's the difference between taking trade shows outside and taking meetings outside?

C.E.A. Meeting Taken Outside.

A fortnight or three weeks ago a meeting of the Leeds Branch of the C.E.A. was convened, and only the chairman (Mr. T. Herbert Kaye), the secretary (Mr. E. M. Rush), and Mr. Arthur Cunningham, and three others turned up. Mr. Kaye said it had been stated that members were staying away as a protest against the date and place of meeting. Although there was important business to be discussed, the meeting was adjourned. After a lapse of nearly three months the branch held a meeting last Friday week—not at the Exchange, but at Gaumont's offices—when (as reported on another page) the question of the Cinema Exchange directors' attitude was discussed.

Watch Committee and New Regulations.

There were several other matters of particular local interest. For instance, Mr. John Claughton called attention to what he regarded as unnecessary delay in meeting the Leeds Watch Committee for the purpose of discussing certain new regulations affecting kinemas in the city. Early in the year, he pointed out, certain of them were elected as a sub-committee to deal with this matter, but they had never met, and the whole business had been left in the hands of one man, and, apparently, was still hanging fire. The members of the committee knew nothing at all as to what had been done, or what the position was.

The secretary explained that he had a week or two ago received a letter from the Chief Constable to the effect that the new regulations had been sent to the Town Clerk to be put into legal form, and that when they were ready members of the trade would be asked to confirm the subject with the members of the Watch Committee.

To Get a Move On.

Mr. Claughton said that the thing had been going on since February and he was confident that if the committee had been allowed to handle the matter it would have been settled long ago. Some of the points at issue, such as permission to sing to pictures, were of the very first importance to exhibitors in Leeds, and he hoped that something would be done to expedite the matter. The chairman deprecated it being said that the delay was due to the action of one man; much more probably it was due to pressure of work in the Town Clerk's department. It was decided to call a meeting of the special committee on the subject at an early date.

British Film Week In Leeds.

Correspondence was read appertaining to the British Film Week, which, in Yorkshire, will commence on October 15. Arthur Cunningham expressed the hope that the members of the branch would do all they could to make the week a great success. It was in their own interests, he said, to do so, because the better British productions became and the better it would be for the film industry. J. Mackenzie said he did not think it was much use exhibitors looking to the renters for a great deal of help during that week. In Leeds alone they would probably be required to find a hundred big programs, and they would have a hard task to meet the demands imposed upon them. The secretary was instructed to write to headquarters for further particulars.

Dinner and Dance for "G.C." In Leeds.

The chairman (Mr. T. Herbert Kaye) alluded to the fact that the General Council have accepted the invitation to hold their November meeting in Leeds, and it had been suggested that they should arrange a dinner and dance for their entertainment, probably at the Majestic. The meeting approved, and it was decided to leave the necessary arrangements in the hands of the committee.

Good News For Exhibitors.

Reverting to the matter of the Leeds Watch Committee and a revision of the regulations as regards kinemas in the city, I may say that about a month ago, at the time the case of the "Married Love" film was being dealt with by the authorities, I had occasion to interview the chairman of the Watch Committee (Mr. Lewis Moore), and he then assured me that this matter of the kinema regulations was not forgotten, nor had it been overlooked, but that pressure of business was alone responsible for the delay. Certain regulations, he said, had been revised, and he thought the new draft would give exhibitors every satisfaction.

Granger's "Do The Handsome."

With regard to the question of the holding (or withholding) of trade shows at the Exchange, the idea of Granger's Exclusives is worthy of special notice and is highly commendable. For the trade screening of his next big picture, "Ole Bill of Paris," Mr. Cyril Last has arranged two shows on Friday, the 17th inst., one at 11 a.m., at the Majestic, and the other at 2-15 p.m., at the Cinema Exchange. Now that is doing it "handsome," to the Yorkshire trade in general and the Exchange in particular, and it is up to the Yorkshire trade to give every support to the House of Granger. Mr. Granger was in Leeds last week and imparted the good news that, following

(Continued at foot of next page.)

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How Worlds Came into Being.

Six-reel picture showing the Evolution of Planetary Systems and the Emergence of Life.

MAN AS THE HIGHEST POINT.

THE task of putting on the screen the story of the formation of worlds and the development of life is one which might cause any producer to pause, for the established theories of men of science do not allow for fanciful and imaginative treatment, strict adherence to discovered truths being necessary if the film is to possess an instructional value. In addition, the picture must have an entertainment value and stimulate interest and imagination, and to do this and at the same time remain faithful to discovered truth demands producing genius.

A Huge Task.

Dr. Raymond Ditmars (who produced "The Four Seasons") has made this attempt, and has, upon the whole, been most successful. He must himself have been conscious of the hugeness of the effort confronting him, and the beholder is conscious of that, too. Necessarily, Dr. Ditmars has had to skim very lightly over some aspects of evolutionary phenomena in order to get his subject within the compass of six reels, and he has done well in showing, as he has at the close, man's activities as the highest point in progress. There is, however, a slight tendency to become discursive in the sixth reel and to overload some of the sub-titles with that rather florid Americanese that is to be found in Transatlantic books upon almost any subject.

The Growth of the Worlds.

In the first reel the producer's methods are most praiseworthy, and those who have found the scientist's text-book a difficult business to understand will be impressed with the way in which the formation of worlds is presented pictorially. The heavenly body which, rushing through space, left a nebulous trail, and the breaking of this trail into incandescent wisps, which later became spheres of compacting matter; the attraction of other bodies to our earth and the seething mass that it was then, are very clearly shown, the former by a coloured picture, the last-named propably by photography of some other boiling metal mass.

Differing Forms of Life.

So the story goes on to the first appearance of life, the development of particular organs and limbs among fish, reptiles, birds: the growth of the gigantic beasts of the past, the development of smaller types, and ultimately, in the fifth reel, the branching off of a mammalia, which gave us apes and men. The sweeping apart of these two great forks of this branch is emphasised, and the earliest types of man, as suggested by restorations of discovered human remains—the Java and Cro-Magnon man—bring the story of evolution up to the beginnings of civilisation.

Conqueror of the Elements.

Thereafter, in the sixth reel, is emphasised the work of man with tools and his home and city building; his conquest of earth and sky and sea; his mental and spiritual progress. At the close the possibilities of the future are hinted at, and the last sub-title reminds men that "through all time nothing endures but change."

So far, we understand, no arrangements have been made by Inter-Ocean Photoplays for the release of this picture or its means of distribution. It possesses an entertainment value no less than an instructional value, and would vastly interest the type of mind which makes the success of outlines of science and the rest brought out in periodical form. There are times in this picture when the producer has obtained a wonderful effect, and the result upon the beholder is similar to that experienced when brought face to face with a fine line in poetry or a particular work of genius by a first-rate artist. For these Dr. Ditmars deserves particular congratulation over and above that for the general excellence of the picture.

TRADE IN THE YORKSHIRE TERRITORY—*continued.*

"Ole Bill," some first-class attractions—"The Dauphin of France," "Tales of Hoffmann," "M'Lord o' the White Road," and "Memoirs of a Monk"—will follow at the rate of one a fortnight. Granger's autumn season is quite attractive.

Concerning "Chu Chin Chow."

Looking in at Astra Films in Queen Victoria Street the other day, I was lucky to find Jack Smart and his outside representative, Charlie Walton, showing an interested exhibitor a wonderful batch of "stills" of the forthcoming super-film of "Chu-Chin-Chow." There is evidence in those pictures of wonderful scene and setting that Herbert Wilcox has done his job very thoroughly, using brain, skill and his consummate artistry in a remarkable degree. I venture to predict that "Chu-Chin-Chow" will be the picture of the year, or, at least, in the first three. It is to be released in London in October, and in these parts probably before the year end.

Changes On Renting Side.

Bernard Schofield, who for over seven years has worked the Sheffield and South Yorkshire territory, for the last three years for the Western Import Company, has left that firm to join the European Motion Picture Company, for whom he will work South Yorkshire, Lincolnshire, Hull, and a portion of the coast Tom Jennings, formerly of Pathé Frères, Walturdaw's, and latterly on the exhibiting side, is to succeed him in Sheffield for Western Import.

From All Quarters.

Yorkshire, which is notoriously musical, and whose kinemas boast good orchestras, should be keenly interested in Stoll's "Indian Love Lyrics" and "Samson and Delilah." Mr. Ralph Hanbury is already receiving numerous inquiries.

Mr. George Besford, outside representative of Wardour Films, who is doing big business with the "Fighting Blood" series of two-reelers, tells me their next big production, "Iniquity," will be trade shown at the Exchange on August 31.

A fight film of the Kid Lewis-Ratner fight on Monday night was available in Leeds on Wednesday and Thursday, and Mr. Alec Tinker tells me that in future Pathé will issue two serials each week.

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A FILM FOR

The Picturisation of Anatole France's

OLE BILL

A MOST DELIGHTFUL AND ORI

Controlled throughout

GRANGER'S EX

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THE MASSES!

Classic Novel "Crainquebille"

OF PARIS

GINAL STORY OF LOW LIFE.

Featuring MAURICE DE FERAUDY

(of the Comédie Français)

Les Films Legrand Production.

Produced by JACQUES FEYDER

(Producer of 'Atlantide.')

Titled by W. PETT RIDGE.

LONDON TRADE SHOW,

NEW SCALA THEATRE,
CHARLOTTE ST., W. 1.

Tuesday August 14th, : : : at 3 p.m.

The United Kingdom by

CLUSIVES, LTD.

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IMPORTANT NOTICE TO EXHIBITORS

in the following Territories—

(1) MIDLANDS.
(2) YORKSHIRE and LINCOLNSHIRE.
(3) LANCASHIRE, CHESHIRE and NORTH WALES.

PLEASE TAKE NOTICE that the Agencies hitherto held by

Messrs. KILNER'S EXCLUSIVE FILMS, LIMITED,

for the Territories enumerated above from the

INTERNATIONAL VARIETY AND THEATRICAL AGENCY, LIMITED, 3, LEICESTER STREET, LONDON, W.C.2,

HAVE BEEN TERMINATED AS FROM 16th JULY, 1923.

NEW AGENTS have been appointed by the I. V. T. A., Ltd., as under:—

TERRITORY No. 1.—**THE MIDLAND INDEPENDENT RENTERS, LTD., 1/7 Hill Street, Birmingham**
('Phone: MIDLAND 2997).

TERRITORY No. 2.—**H. A. WHINCUP, 3, Cross Arcade, Queen Victoria Street, Leeds**
('Phone: LEEDS 22769. Telegrams: "WHIFILMS, LEEDS").

TERRITORY No. 3.—**GILLING'S KINEMA ENTERPRISES, 87/89, Corporation Street, Manchester**
('Phone: CITY 5458. Telegrams: "GILPRISES, MANCHESTER")
and
Sun Chambers, 5, Cases Street, Liverpool
('Phone: ROYAL 4373).

Such Agents will as from 17th July, 1923, handle and distribute all Films Controlled by the I. V. T. A., Ltd.

ALL ACCOUNTS must in future be paid direct to the SOLE OWNERS of such films:—

THE INTERNATIONAL VARIETY AND THEATRICAL AGENCY, LTD.,

3 LEICESTER STREET, LONDON, W.C.2

'Phone: REGENT 2620 (3 Lines). Telegrams "AFFILTRUS, LONDON."

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Kinema Cases in the Courts.

Specially Reported for "The Film Renter"

"LOVE, LIFE AND LAUGHTER": INJUNCTION APPLICATION FAILS.

IN the action Susan Schofield against Welsh-Pearson and Company, Ltd., Mr. Justice Lawrence in the Chancery Division heard a motion for an injunction to restrain the defendants from alleged infringement of copyright in plaintiff's scenario, "The Ragpicker," by selling, letting or authorising public exhibition of a kinematograph film called "Love, Life and Laughter."

Mr. Jenkins, K.C. for the defendants, said the plaintiff was author of the scenario, "The Ragpicker." This was hardly a matter that could be tried on motion. The defendants had advertised their film as to be exhibited on October 1 at the Pavilion, Marble Arch. The scenario was a ponderous document and would require careful examination.

His Lordship: "Very well. It would be trying the action to go into the question of infringement now. Arrangements can be made for a speedy trial." There would be no order on the motion except that costs be costs in the action.

Mr. Owen Thompson, K.C., for the plaintiff, asked for an undertaking to keep an account.

Mr. Jenkins said this was a perfectly frivolous motion. He would not give an undertaking. "My friend," he added, "may take a statement from me that the defendants will keep accounts in the ordinary way and I will facilitate a speedy trial."

HAYMARKET KINEMA SITE: SETTLEMENT ARRIVED AT.

A dispute between Mr. Julius Turner and Sir Walter Gibbons over a scheme for a big kinema theatre at the corner of the Haymarket and Jermyn Street came before Mr. Justice Russell in the Chancery Division on Friday last week.

Mr. Sheldon, for Sir Walter Gibbons, moved to remove a *lis pendens* which the plaintiff in the action (Mr. Turner) had registered at the Land Registry, on the ground that he was not proceeding with his action *bona fide*. Sir Walter Gibbons, in July, 1922, put in a tender to the Commissioners of Woods and Forests for the site, which was accepted, and the plaintiff started an action claiming that he was interested jointly in the venture as a partner in equal shares and that Sir Walter held the tender in trust for himself and the plaintiff. There was a motion to restrain Sir Walter from dealing with the site without the plaintiff's consent, which resulted in an agreement for a speedy trial of the action. Sir Walter paid a deposit of £10,000 and had spent £50,000 on pulling down, digging out foundations, etc., and had incurred considerable liabilities. He was also under stringent conditions to deal with the site in a definite time. The *lis pendens* registered by Mr. Turner had made it quite impossible for Sir Walter to get the financial assistance he required to go on with the work.

His lordship suggested that the plaintiff should assent to Sir Walter raising money without prejudice to any question between them as to partnership.

Mr. Sheldon said that the plaintiff could have brought the action on before last Christmas, and the result of his delay was that the building operations were brought to a standstill.

Later, Mr. Preston said that Mr. Turner had always claimed that he was a partner and had always been willing to put up his share of the money if necessary, but he wanted to know something about the scheme and see the plans and know how the site was going to be developed. It was now sought to compel him to agree to the raising of money for a scheme he knew nothing about. He asked for reasonable information before doing so.

Mr. Sheldon undertook to give the plaintiff the information he required, and on agreed terms no order was made on the motion, and the matter stood over until the trial of the action.

DISPUTE OVER FIRST NATIONAL FILM: WALTURDAW'S AS PLAINTIFFS.

A dispute over a contract for the exhibition rights of First National Films came before Mr. Justice Rowlatt in the King's Bench Division on Friday last week.

The plaintiffs were Walturdaw Company, Ltd., of Gerrard Street, and defendants were the International Film Distributing Company, Ltd., and Morris Greenhill, both of 38-39, Oxford Street. Plaintiffs claimed £778 4s. 11d., which they alleged to be due under certain agreements.

Mr. Harold Morris, K.C., for the plaintiffs, explained that his clients had certain contracts with an American incorporated company, David P. Howells, who had control of films called First National Films. They had entered into a contract with Howells, acquiring rights in those films on April 9, 1920. On September 29, 1920, the plaintiffs' agreement was taken over by the second defendant, Greenhill, who thereby acquired the rights and took over all the liabilities in connection with the First National. Greenhill, however, found it a little difficult to carry out the agreement, and ultimately another agreement was made between plaintiffs, Greenhill and the International Film Distributing Company, Ltd. The agreement was dated December 14, 1920, and under it the rights passed to the International Film Distributing Company on certain terms. Plaintiffs had in connection with their agreement with Howells paid a sum amounting to £21,856 12s. 10d. That amount had been paid to them by the first defendants, except for the amount in respect of which the action was brought, and plaintiffs now claimed that one of the two defendants was liable.

Defendants contended that under their agreements the films to be taken over did not include the film "Even as Eve," in respect of which the plaintiffs had made a payment to Howells. Defendants said that they were not liable for any sums in connection with the film and contended that the money they had paid to the plaintiffs was sufficient to discharge their liability under the agreements.

Mr. Mark William Stopps, secretary of the plaintiff company, gave evidence that plaintiffs entered into the contract with Howells on April 9, 1920, and the latter duly invoiced to the plaintiffs ten films, including "Even as Eve." The exhibitors' value of "Even as Eve" was set out as 150,000 dollars. The positives of the ten films came afterwards.

After the agreement with Greenhill was made witness received instructions to make out three schedules. Those ten films were in the schedules, and "Even as Eve" was one of them. A copy of the schedules was sent to Mr. Greenhill's office.

(Continued at foot of page 34)

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Jacqueline

James Oliver Curwood's

Epic of the Flaming Forest

Starring

Marguerite Courtot

and

Lew Cody

Foreign Rights controlled by—

ARROW FILM CORPORATION

"U" Certificate.

Western Import Co., Ltd
86-88, Wardour St., W.1.

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or Blazing Barriers

Another great Showman's Picture

To be shown to the Trade at the

London Pavilion

August 10 at 3 p.m.

Western Import Co, Ltd.,
86-88 Wardour St., W.1.

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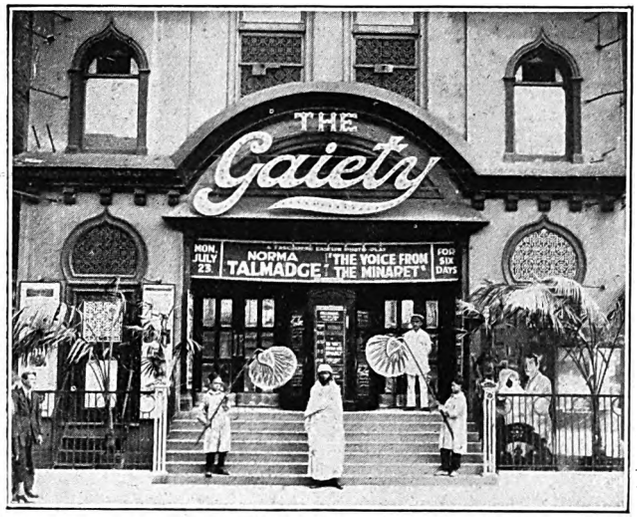
PICTURESQUE PRESENTATION AT PADDINGTON.

MANAGER DUDLEY BROWN, of the Gaiety Cinema, Prade Street, is to be congratulated on a particularly smart piece of presentation in connection with First National's "The Voice from the Minaret." He is particularly lucky in that his theatre was modelled on Eastern lines, and already has three gold painted minarets over the vestibule.



EASTERN SCENE IN LONDON STREET.

In one of these a muezzin stood daily, dressed in picturesque Eastern costume and calling out to attract the attention of passers by, whilst on the steps of the theatre two black slaves stood waving Egyptian fans under the shelter of some spreading palm trees. Not content with this outside display, Mr. Brown arranged an effective prologue in which a sheik arose from an Arab tent, erected near the screen, whilst at the commencement, and during the picture, the singer rendered "Where My Caravan Has Rested." The whole presentation was particularly attractive and good business is said to have been done as a result. Congratulations are due to Mr. Brown for his enterprise.

MERRY-GO-ROUND'S NEW YORK SUCCESS.

UNDER the heading "'Merry Go Round' at Rivoli Disproves Bad Business Rule," the New York journal, "Variety," of July 12, writing of the new Universal Jewel, shortly to be shown in England, says: "Broadway in midsummer, especially last week (July 4), isn't expected to bring anything like a real pouring of dollars into the picture house box offices, but the Rivoli developed surprising box office strength with 'The-Merry-Go-Round,' rolling up a gross that proves there is no such thing as bad summer business, providing the pictures played during that period have the strength to pull audiences. 'The Merry-Go-Round' did pull, and to such an extent as to surprise the biggest part of the Broadway wise folk, for the gross almost touched $23,000 on the week. In its report of business at picture houses it adds: Rivoli. 'The-Merry-Go-Round' (Universal). (Seats 2,200—30-50-85.) This Universal, heralded as an unusual picture, proved more than that on initial showing at Rivoli. House did business of street during week, playing to standees when other houses half filled."

Hailed by New York as a "super picture," it establishes a precedent, besides in that it is the first super production to be presented at a regular Broadway screen theatre, rather than in a specially-converted legitimate house at legitimate prices.

A LOS ANGELES WELCOME.

NETTA WESTCOTT, the English stage beauty whom Al Lichtman secured when in England to play in "Preferred" pictures, experienced a real Yankee welcome when she arrived in Los Angeles. She was met at the station by the entire "Preferred" organisation on the west coast. Her arrival was celebrated at the Café Montmartre on the grounds of the Motion Picture Exposition, with a dinner given in her honour by Gaston Glass and Ethel Shannon. Mr. Schulberg, who will produce the "Preferred" pictures in which Miss Westcott will be featured, made his contribution to the gala occasion by announcing that she would be assigned one of the principal rôles in "Maytime."

KINEMA CASES IN THE COURTS.—*Continued from page 31.*

Mr. Montgomery, K.C. (for Mr. Greenhill), interposed to say that no copy of the schedules had been received by his client.

He afterwards saw Mr. Mathey, representing Mr. Greenhill, in connection with the accounts, and they went through the various charges, included amongst which there were some in respect of "Even as Eve."

Upon the resumption of the trial of the action on Monday Mr. Stopps, cross-examined, said that under the agreement all First Nationals were not to be handed over to the defendants. Some were retained by the plaintiffs. He would not agree that defendants were only to take over those films on which there had been bookings. He understood that the defendants were to take over everything that the plaintiffs were under contract to take from Howells.

Col. H. A. Browne, chairman of the directors of the plaintiffs' company, in evidence said that the defendants first suggested that "Even as Eve" was not in the agreement in June, 1921. The defendants had not consulted him about dealing with "Even as Eve." Witness was told they didn't like it and sent it back to Howells.

Sir Henry Maddocks, K.C., for the International Film Distributing Company, Ltd., submitted that there was no case to answer. The subject matter of the agreement between the parties was set out by way of recital, showing the films as set out in the first schedule. "Even as Eve" was not contained in the list of films on the schedule.

His Lordship, giving judgment, said that the plaintiffs' case failed on the materials which they themselves had produced. The case was one of the most regrettable confusion with regard to the documents, and it might very easily have been avoided. The agreement of December 14, on which the plaintiffs sued, said that the defendants were to take over films set out in the accompanying schedule. On looking through that schedule he was bound to say that it did not contain the film "Even as Eve." That film was not intended to be included in the arrangement, and it was not one as to which any bookings had been taken.

In those cricumstances there would be judgment for the defendants with costs.

Judgment accordingly.

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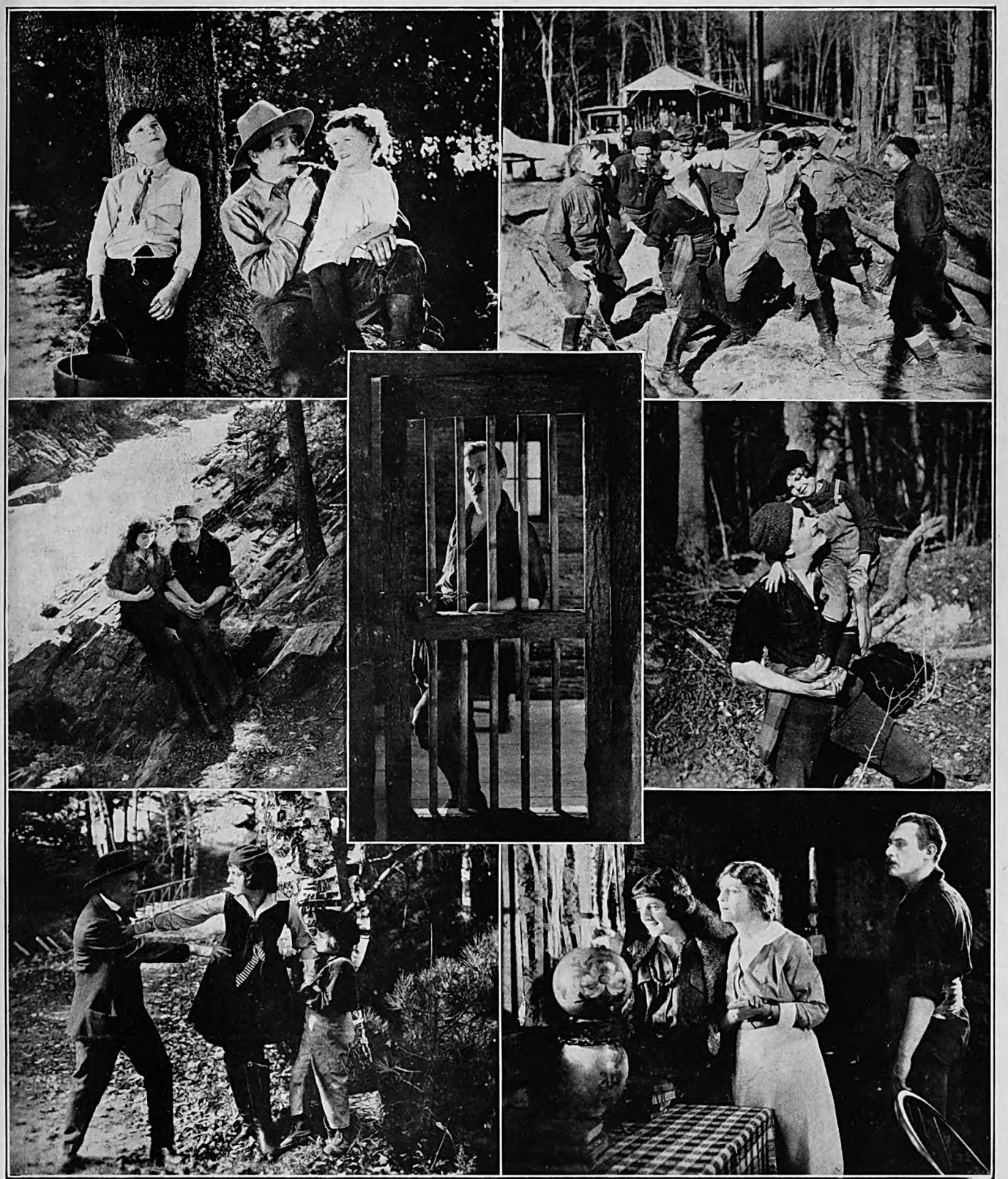
WESTERN IMPORT'S SECOND SUPER.



"JACQUELINE" is the second of the big pictures which Western Import have for their forthcoming program. This page of pictures will give some little idea of the variety of settings and the quality of sunlight in the exterior scenes. "JACQUELINE" has a cast to conjure with, names such as Marguerite Courtot, Lew Cody, Helen Rowland, Joseph Depew, Sheldon Lewis, and many others appearing. The story was written by James Oliver Curwood, and is said to contain some tremendous thrills. Special mention should be made of the forest fire from which the film gets its alternative title, "BLAZING BARRIERS," in which seventy-five acres of forest were destroyed; also the actual shooting of Devil's Gorge—known as the most dangerous rapids in Maine. Western Import are to trade show this attractive offer at the London Pavilion on August 10 at 3 p.m.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Margaret Leahy at the Royal, Bolton—More Trade Changes—Anniversary Week at the Piccadilly—Coming Attractions.

By "THE FILM RENTER" REPRESENTATIVE

IN his threefold capacity of renter, exhibitor and producer Mr. Saul Harris is kept very busy in these days. The Royal at Bolton, which his company took over a month or two ago, is now a great centre of attraction in the St. George's Road district, and never more so than on Wednesday night, when there were even more people lining the roadway outside than could be squeezed inside. The occasion and reason of this public interest in the Royal was the visit of Miss Margaret Leahy on her provincial rounds. This time (as described on another page) Margaret was accompanied by her new British manager, Mr. Wilson, who, after a few introductory remarks from Mr. Harris and the Mayor of Bolton, explained to the large crowd assembled what it is proposed to "do with" the young lady.

A Clean Slate.

It appears that under expert guidance and "proper lighting" she is to make a fresh start, wipe out all memories of "The Three Ages, and become a British star. But as Mr. Wilson rather pointedly hinted, star-making requires recognition on the part of the public. Unless the people support the performer and flock with enthusiasm to see her act, no amount of money, energy, or good intentions will do the trick. Well, judging from the press of enthusiasts both within and without the Royal on Wednesday, Miss Leahy cannot complain of any undue coldness among the movie fans. If crowds and carriages, cameramen and constables, were the outward and visible proof of film proficiency, we should have to acclaim Margaret as a very great artiste indeed. Her enlistment under the American banner was not propitious. We will forget it, and look forward with curiosity to what she will do next. . . . In any case, Mr. Harris's patrons at the Royal had a great night, though, owing to a slight hitch in the arrangements, one or two important announcements in regard to a new production project in the North of England (not entirely unconnected with Mr. Harris himself) had to be postponed.

Northern Shows for Western Import.

The Western Import Co. will be extremely busy with trade shows in Manchester and Liverpool between the middle of August and the middle of September. The four big photo-dramas recently acquired by the company (all of which were mentioned in these notes a few weeks ago) are to be shown on successive Wednesdays, beginning with August 15, at the Deansgate, Manchester, and on successive Tuesdays at Clayton Square Picture House, Liverpool. To refresh the memory of exhibitors we again give the titles of the subjects, which are as follows, in order of showing: "Jacqueline," "Lost In a Big City," "Man and Wife," and "The Broken Violin."

Granger's Activities.

Mr. R. E. Askew, the local manager for Granger's Exclusives, informs us that, considering the difficult conditions of the trade at present existing, business is satisfactory. Many inquiries are being received for the great production, "Dr. Mabuse." "The Sacrifice," featuring Emmy Lynn and Maurice Renaud, of the Paris Opera House, is also meeting with approval, and managers who have not already secured this will do well to get in touch with Granger's immediately. Mr. Askew tells us that he will be glad to make any special journey to see exhibitors on intimation being received.

Vivid Exclusives' Conjuring Films.

Mr. Jack Sunderland, of Vivid Exclusives, who has been away in London all this week viewing pictures, will shortly have some announcements to make of great interest to Lancashire showmen. These have reference to new features, both big and small. Among them are a series of eight films depicting feats of conjuring and how they are performed. These are called "Tricky Tricks," and it is hoped to be able to publish the trade show date next week. In view of the public interest taken in another "illusion" picture (about which there has recently been some litigation), it is pretty safe to predict that the eight "Tricky Tricks" will be favourably received when shown.

Dates For Regent Films.

The Regent Film Co. have been rather quiet lately as regards trade shows, but the silence will shortly be broken when Mr. W. R. Kay, Regent's local representative, screens "The Fighting Coward," a Henry B. Davidson production. This is down for showing at the Deansgate on Friday next, August 10, and at the Futurist, Liverpool, on Wednesday, the 8th. Both shows at 11 a.m. Mr. Kay has also coming along a super-film entitled "Reckless Youth," based on Cosmo Hamilton's story of the same name.

Anniversary Attractions at the Piccadilly.

The Piccadilly Picture Theatre is celebrating the first anniversary of its opening this week with a big and varied program headed by that fine British production, "The Monkey's Paw." This has been holding the "optience" (as the Americans call the crowd in a picture theatre) spellbound at every performance—as it is well calculated to do. In addition to this wonderful screen rendering of Jacobs's famous story, the Piccadilly management also presented Madame Thomson-de-Konchen, the Russian prima donna from the Moscow Opera

(Continued at foot of next page.)

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Margaret Leahy to Try Again

Plans to make a new British Star for British Audiences.

From a Special Representative

THERE was a flutter of excitement in the Royal Picture Palace, Bolton, on Wednesday evening of last week, when Margaret Leahy, accompanied by her manager (Mr. Wilson), the Mayor and Mayoress of Bolton, and Mr. Saul Harris (managing director of the theatre), mounted the improvised platform above the orchestra. Outside the police were busy checking the even greater excitement of the thronging masses of people in the streets.

To the film world, the greatest interest attached to the speech made by Mr. Wilson. "What are we going to do with Margaret?" he asked. "She has appeared in her first picture, but I want to say that the first picture is not an adequate test of her ability.

A Great Idea: All-British

"We have a great idea," he exclaimed with enthusiasm. "We have here a British girl to make British pictures for British people. We believe that not only the comic idea and the tragic idea, but the dramatic idea can best be interpreted by British actresses for British audiences. We are going to try and make Margaret what she ought to be—*a real British star.* But stars, earthly and heavenly, are not made in a minute. They are not made in a week or in a year. You can train a girl, given the right sort of lighting and producing ability, but a sufficient amount of time has to be expended upon it. With Margaret's talent and Margaret's personality, we think we have a good proposition. But we cannot do it alone. It rests with the people. We must have the people's support.

[redacted]

"The Butterfly of Paris."

"Margaret will begin her new picture in two or three weeks' time. It is a picture of strong domestic drama and contains more dramatic situations than any scenario I have ever read. The utmost talent will be needed to make it a success. We will try to make up to Bolton by letting you see this new picture, 'The Butterfly of Paris,' which will be released in four or five months' time."

ROUND THE MANCHESTER TRADE—*Continued.*

House, who has been singing two songs three times a day. Another series of Cherry Kearton films were included in the bill, which, on Friday evening, was enriched by half-an-hour's special performance of musical selections from Tschaikowsky. Next week the top-liner at the Piccadilly is "This Freedom," for which a suitable prologue has been written.

More Changes.

Two managerial changes of some importance have taken place in the Manchester renting trade this week. (1) Mr. Louis Deal, of Stoll's has been appointed general sales manager for his company in London, and takes up his new duties on Monday, August 13. He is to be succeeded by Mr. H. Harrison, of Cardiff. Mr. Deal has been such a "live wire" in Manchester that his success in the Stoll office in London is almost a foregone conclusion. (2) Mr. Charles Haigh is leaving the Allied Artists branch here, and is being followed by Mr. David Carr, who, for the last five years, has been with the Progress Film Co. Mr. Haigh left the Western Import Co. two years and a half ago to join Allied Artists when that Corporation first opened up in this country. At present Mr. Haigh's future plans are uncertain.

Eliminating "Kinema Headache."

One of the commonest objections to kinema entertainment that are made by licensing and educational authorities is on the score of eye-strain caused by flickering projection. Eye-strain leads to headache, and the patron often leaves the theatre where the projection is bad and the light too hard and unrelieved feeling the worse for the visit. Several contrivances have been introduced from time to time to obviate the possibility of "kinema headache," but with their Light Filter, Paxman and Sons, of Rochdale Road, Manchester, claim that better results can be obtained than from any other device. That this view is shared very largely by exhibitors is proved by the number of theatres in which the Light Filter has been added to the projection equipment. These now include the Piccadilly, Futurist, and Winter Gardens, Manchester; the Tower and Regent, Hull; the Palace, Blackpool; and popular houses in Southport, Bangor, Carnarvon, Wakefield, etc. Paxman and Sons will be glad to send a representative to give a demonstration of the value of their invention to any theatre manager in the country on receipt of a post card.

Mems. of the Moment.

The Moorhouse circuit of picture theatres has now been added to by the acquisition of the Hippodrome, Bolton.

* * * *

The Trafford Picture House, Manchester, has made a gross profit on its first year's working of £1,044. No dividend is declared, but after interest on loan and income tax have been deducted, £566 is left to be carried forward.

* * * *

On Wednesday of last week the cricket team of the Manchester Kinema Sports Association played a college team at Middleton. The match ended in a draw.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

Stated to have been earning his living for some months by singing in various Liverpool picturedromes, an Italian named Vincenzo D'Ambrosio, whom the police described as "quite an undesirable person," was sentenced to twenty-one days' imprisonment in the second division by the Liverpool Stipendiary on Thursday for having failed to notify a change of residence to the aliens' authorities on February 26 last. He was also recommended for deportation.

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SCENE FROM "FIRES OF FATE."

Fires of Fate.

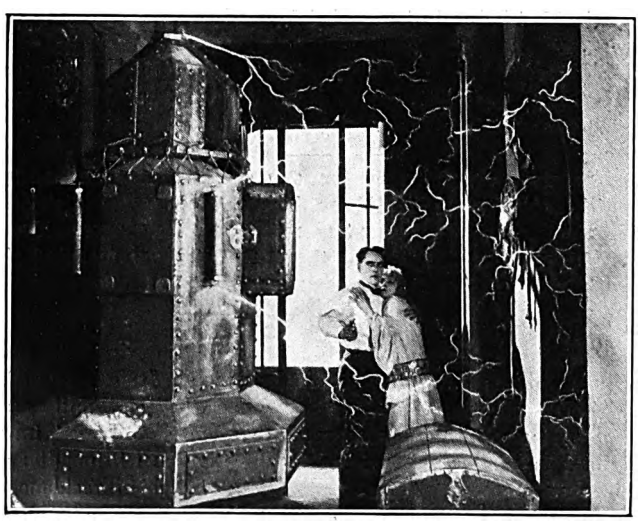
A magnificent British production almost entirely produced in Egypt.—Beautiful settings and fine backgrounds make this picture a certain box-office attraction.

RELEASED BY GAUMONT'S.

Length, 7,200 *feet.*

Release Date Not Yet Fixed.

WHEN the Gaumont Company decided to film Sir Arthur Conan Doyle's famous novel, "The Tragedy of the Korosko," they very wisely came to the conclusion that the success of the picture would not be assured unless it was filmed at the actual places mentioned in the book, and, inasmuch as most of the action takes places in Egypt, Gaumont's, as is well known, sent an expensive company of artistes out to that country for the purpose of enacting the principal scenes. This wise decision has resulted in a beautiful picture with some of the finest backgrounds that have ever been seen in a photoplay, and, shown to the trade last week, small wonder is it that it was very enthusiastically received. It is quite evident that Messrs. A. C. & R. C. Bromhead had determined that this production should not be stinted in any way, and, in consequence, we have the most lavish scenes taken not only in Cairo, but up and down the Nile, reaching for many miles into the interior of the desert.



SCENE FROM "THE MIRACLE OF TO-MORROW."

Review of Ne

All About This

"Fires of Fate," apart altogether from its excellent dramatic value, would undoubtedly make a magnificent travel picture, for there have never been so many wonderful scenes and backgrounds of Egypt shown in a picture before, and the producer has, above everything else, set out to give his actors a superb setting for them to portray the dramatic action of the story. It will be remembered that in the casting of this picture the Gaumont Company went to America for their principal artistes, and Nigel Barrie, Wanda Hawley and Pedro de Cordoba, have acquitted themselves remarkably well in this picture. In addition to the three artistes mentioned, several well-known English artistes are also featured, including Stewart Rome, Douglas Munro, Edith Craig and Arthur Cullen, each and every one of whom acquit themselves with distinction.

Sir Arthur Conan Doyle's story, upon which this picture has been based, is not only well known as a novel, but was also dramatised as a play—the late Lewis Waller playing the principal part, and it tells a good, holding story.

In brief it depicts a young English Colonel (Colonel Egerton), who is informed by a specialist that he is suffering from a spinal disease, and has only twelve months to live. He is invited to go for a trip down the Nile with the specialist (Sir Charles Roden), and his brother, and in Cairo meets Dorinne Adams, a beautiful American girl, with whom he falls in love. Dorinne is also wooed by Prince Ibrahim, who wants her to be his wife. They visit the ruins of Karnak, where Ibrahim has conceived a plan to have her kidnapped.—Egerton's timely arrival saves her.

The party of tourists accept an invitation to go up the Nile, where Egerton, in telling Dorinne of his love, also informs her of his fatal disease, and she promises him happiness for the remaining months of his life. In the heart of the desert they are attacked and captured by a party of Dervishes, with whom Ibrahim strikes a bargain to take the girl. In the nick of time they are rescued by the Camel Corps, and Egerton, who has been stunned by a blow, is told that a miracle has happened and the blow has proved his salvation, having set his nerves functioning again and cured his disease.

This is a very brief outline of a story which has many very exciting moments, and is particularly well acted. The scenes in the desert are exceptionally fascinating, and the battle between the Dervishes and the Camel Corps extremely exciting.

It would perhaps be better if a little judicious cutting were still made in this picture, for at crucial moments it has a habit of rather holding fire, but this is a small blemish which can be easily remedied. The acting is splendid throughout, Nigel Barrie in particular giving an excellent performance. This talented screen artiste never overdoes his part, and makes the character of Colonel Egerton one that is likely to capture the sympathy of every member of an audience.

Wanda Hawley, as Dorinne, is beautiful, and acts with great charm, while Stewart Rome and Pedro de Cordoba are excellently cast. The whole picture is a distinct credit to British film production, and shows the value of having the scenes taken on the actual location. Everyone who sees this picture will be charmed by its wonderful backgrounds and thrilled by its excellent story.

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w Productions.

Week's Pictures.

"Fires of Fate" is a picture that any showman can book with confidence, for it is certain to be a real box-office attraction. E.W.F.

The Miracle of To-morrow.

An exceedingly novel photoplay that, although extremely improbable, may appeal on account of its unusual story and treatment.

RELEASED BY APEX FILM CO.

Length, Six Reels.

Release Date Not Yet Fixed.

"THE MIRACLE OF TO-MORROW," which Apex screened on Friday week, is certainly one of the most unusual pictures we have seen for a very long while. It is conceivably a film which may appeal to audiences largely on account of its novelty, but at the same time it is essentially a picture that an exhibitor having in mind the peculiar likings of his audience should see for himself to judge of its value.

"The Miracle of To-Morrow" is announced as an original thrilling play of mystery and adventure, and in brief deals with a mad inventor who evolves an electric man—an invention which, with his distorted mind, he uses to attain ends of personal vengeance. Refused by the girl he loves, he abducts her, and by the aid of his invention seeks to terrify her into submitting to his will. Her lover follows her to the castle where she is incarcerated—the main approaches of which are fused with electricity, and by means of many daring stunts rescues her from her abductor. A fight ensues, and after many thrilling moments he rescues her, and the inventor meets his death—the invention being smashed to smithereens.

This is a very brief outline of the story. It is obvious that all the demands of the big German studios have been called in to invest this play with as much thrill and mystery as possible, and the scene where the dynamos are working, and the electric man wanders from room to room seeking out its victim, is very well staged.

The film has certainly had a great deal of money lavished upon it, and many of the scenes, particularly the masquerade part, are extremely effective. The fight between the lover and the inventor is somewhat ineffective and could have been made a deal stronger.

The principal actor is Harry Peel, who will be remembered as a very effective stunt artiste, and he works hard in this particular photoplay.

"The Miracle of To-Morrow" is a picture that all exhibitors should see before booking because, knowing their own particular audiences, they will then be in a position to judge if this is a photoplay that will appeal in their own particular halls. It will succeed mainly on account of its novelty, for it certainly is a change from the sentimental productions, of which we have had so many. This photoplay will undoubtedly, when shown, keep an audience interested, and is at the same time full of entertainment value.

SCENE FROM "THE STARLIT GARDEN."

The Starlit Garden.

Beautiful settings and exteriors, but weak film story.

RELEASED BY STOLL.

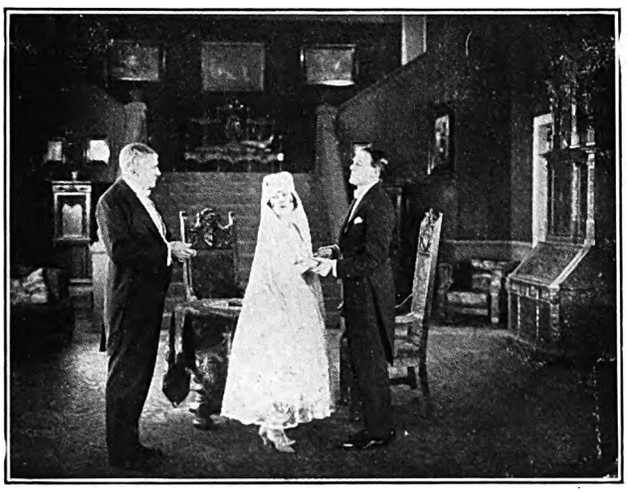
Length, 6,400 *feet.*

Release Date, January 7, 1924.

IF artistically designed settings and beautiful shots of British and Italian landscapes could make a success of a picture, then "The Starlit Garden," the George Clark production shown by Stoll's at the Scala last week, could be assured of that success, for, from the beginning of the first reel through to the close, this artistry is a dominant note, and some of the shots of Italian landscape are simply enchanting. But patrons, as a rule, require something in addition to this beauty of setting, and that something is usually a good story value. It is therefore with great regret that one has to record that this constituent is almost non-existent.

Guy Newall and Ivy Duke are, of course, the prominent artistes in this production, and, as with some recent pictures in which they have appeared, they are seen in very strikingly conceived scenes and portray their parts with a certain charm, but the difficulty is that there is very little for them to interpret except trivial side issues which are not strong enough to give the picture that virility that it needs.

"The Starlit Garden" is based upon the novel by H. de Vere Stacpoole, and tells the story of Phylice Berknowles, first upon



SCENE FROM "THE UNINVITED GUEST."

(*Continued on page 42*)

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Charles Ray
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Jack Pickford
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ONE EXCITING NIGHT
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THE SHRIEK OF ARABY
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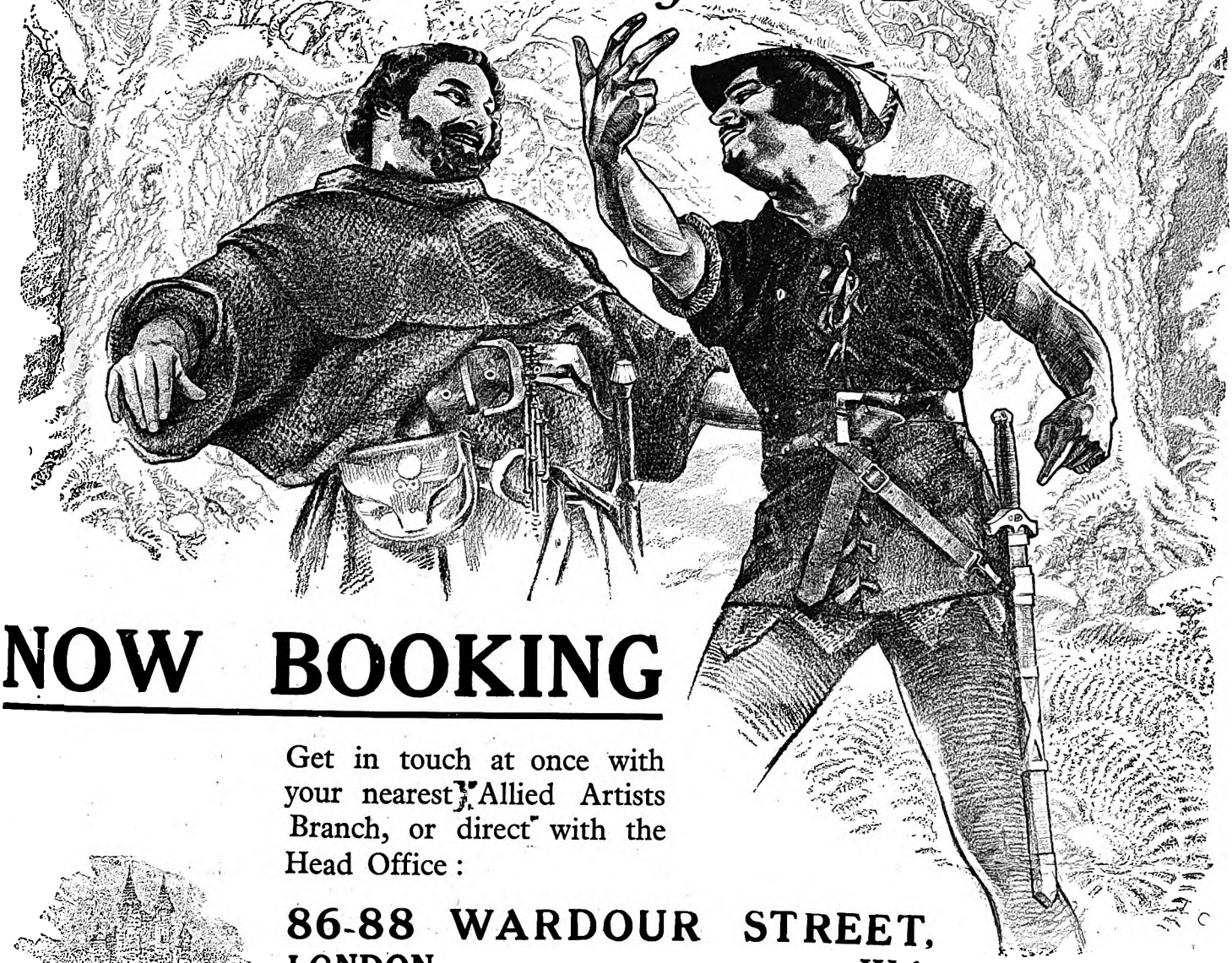

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REVIEW OF NEW PRODUCTIONS—*Continued.*

the old Kilgobbin estate and later in Italy, whither she is conveyed by Mr. Pinckney, an old friend of her father's, in whose home he had recently died, and who was appointed her guardian. When he appears at Kilgobbin she finds him a young man, and considers his guardianship improper, but he informs her that he is living with his aunt, Maria Pinckney, and the two go off to Italy together. The rest of the story is concerned with the love affairs of Mr. Pinckney with Frances Rhett, the unwelcome attentions of a rich young man resident in Italy offered to Phylice, and other unimportant details. This part of the story is very frail and lacks coherence, and the story ends with a pseudo sleep-walking effort on the part of Phylice, which is the prelude to their marriage. Right towards the close the picture develops a note of comedy, and this development is quite a relief after one has been waiting into the fifth reel for something definite to occur. One thing which the film does, is that it keeps one expectant with the hope that some strong incident will appear to make this expenditure upon beautiful settings and expensive artistes worth while, but this never happens. We have, for instance, Marie Ault, a clever and talented artiste, as an old, demented woman, occupying less than 100 feet of the film, and other members of the cast only show for a comparatively brief period. These appearances give great value where these artistes appear, but do not make up for the great failing of the picture, which is its lack of a good, holding story.

In high-class kinemas, where pictorial beauty is appreciated at its best, this film will probably have quite a good following, but the average kinema-goer who demands something more than "still life" will certainly express disappointment.

The Uninvited Guest.

A British production of only average appeal.

RELEASED BY WALKER'S PICTURES.

Length, 5,000 *feet.*

Release Date, *January* 3, 1924.

A BRITISH production, written and directed by George W. Dewhurst, whose story of the "Pipes of Pan" was turned to such good effect by Cecil Hepworth, "The Uninvited Guest was screened to the London trade last week. Stewart Rome and Madge Stuart have the leading parts, and are supported by Cecil Morton Yorke, Andrew Walcott, Cameron Carr and others. The story is of a supposed burglar who, entering a house at night, is made to take the part of a missing heir. Complications, of course, resulted.

While the guests at his daughter's birthday festivities are in the midst of their revelry, Felix Steele retires to his own room to turn over in his mind his serious financial position. A movement of the curtains attracts his attention, and levelling a revolver he summons the intruder to appear. A ragged down-and-out individual shows himself, whose speech reveals good breeding. To him Steele proposes that he shall impersonate a missing heir (the trustee to whose estate Felix Steele is) in order that the financial stress may be overcome. The stranger at length accedes, and falls in love with Mavis Steele, much to the disgust of Gervase Denton, Steele's fellow-trustee and solicitor, who wanted Mavis for himself. Denton schemes to compromise Mavis, but the uninvited guest appears and severely assaults Denton. Denton then denounces him as an impostor, but proof is forthcoming that the uninvited guest is the real Philip Orme, the heir, and everything ends happily.

The story is a trifle frail, and this frailty is noticeable almost throughout, notwithstanding the efforts of the artistes to carry it along with vigour. As a result it drags in places, and the fact that the uninvited guest would turn out to be the real heir could be foreseen from a very early stage. It is questionable if the censor (to whom the film had not been submitted before the trade show) will pass the bedroom scene without some cuts. Except for the first few hundred feet, photography and lighting are commendable and the settings, except, again, for a low-ceilinged scene early on, are rich and dignified.

Stewart Rome and Madge Stuart as the leading characters carry off the honours, although there are times when neither of them appears quite comfortable. Cameron Carr makes of Gervase Denton quite a good character, his demonstrativeness with the girl being the least convincing incident in the picture. He, however, makes the part consistent.

"The Uninvited Guest" has not that strength and vigour that one wishes all British productions to possess, and will probably disappoint those to whom those qualities are essential. It will make an average program picture for audiences that are not too critical.

The Foolish Virgin.

Continental picture, finely acted, with some very ingenious and powerful situations.

RELEASED BY STOLL.

Length, Six Reels.

Release Date Not Yet Fixed.

ALTHOUGH Continental in its outlook and in the standards of conduct presented, this picture possesses a fine, holding story, which will ensure for it a welcome in the majority of picture houses in this country. It has the advantage of possessing a cast of really fine actors and actresses who are capable of interpreting many shades of emotion in a masterly manner, and thus kinema patrons will find themselves much attracted to the personalities which the actors represent. Here and there a slight weakness presents itself, and the insistence upon the honour of the de Charance name becomes, after a time, a trifle tedious. Apart from these, however, the story carries on well to the end, and some very ingenious situations have been provided which will hold interest very strongly over the whole of the story.

Diana de Charance is a young girl full of life and jollity, the daughter of the Duke de Charance. She is somewhat neglected

SCENE FROM "THE FOOLISH VIRGIN."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

by her mother, who has other interests of a social nature, and thus forms an attachment with Peter Armoury, a lawyer, whose relations with his wife are not of the warmest character. At a reception Diana's mother sees Peter Armoury thrust a note into the girl's hand, and, demanding the note, finds that it contains an assignation. Fearful for the family name, the Duke de Charance and his wife decide to send the girl to a convent, but with the connivance of her maid Diana escapes, and visits Armoury in his office. His wife has knowledge of the attachment, visits the office, and discovers the girl there, but when Diana's brother also enters and demands whether his sister is there or not, the wife screens the husband. Peter begs from his wife the key of the room in which Diana is, saying he will be back immediately, but the two deceive her and escape into the country. There Peter is challenged to a duel, which he refuses. Anxious to save her husband, Mrs. Armoury takes rooms in the hotel where the two of them are, and in the final scene prevents her husband being shot by Diana's brother. A weakness here is that we are asked to believe that all this time Diana did not know that Armoury was married. The end comes by the girl being shot by a bullet intended for Armoury himself.

Mary Jacobini acts the part of Diana, "the foolish virgin," and gives a really excellent interpretation of the emotions which a young girl might be expected to experience in the varying situations of the photoplay. The names of the other actors and actresses are not vouchsafed, but there is not one of them who does not do well, whether in interpreting the slight comedy of the piece or emphasising the intensity of the more serious incidents. The result is that every character is convincing, and this makes the picture a really live performance.

"The Foolish Virgin" is a picture full of the sort of attractiveness which the average picture-goer delights in, and thus it should go over well in almost every type of kinema.

The Raiders.

A fair-average Royal Mounted story.

RELEASED BY ANCHOR FILMS.
Length, Five Reels.
Release Date, December, 1923.

THIS picture provides exhibitors with the familiar incidents of a North-West Mounted picture, wild countryside, crooks, police, shootings, lassoings; a fairly consistent and not too extravagant story providing the medium for these activities. Franklyn Farnum, as the policeman Fitzgerald, and Claire Windsor, as "Honey" Moore, have the leading parts, but more demand is made upon their activity than upon their acting. They are always adequate to the occasion.

Out in the North-West, whisky smuggling engaged the attention of the Royal Mounted, and two of its members are tracking the smugglers. They call for hospitality at the house of "Big" Moore, where "Honey" Moore (Claire Windsor) is attractive enough to make inroads into the heart of Private Herrick, a matter which provokes the jealousy of Bob Thiele, a neighbouring rancher, who had been looked upon as the future husband of "Honey." In the bout with the smugglers, Herrick is killed and suspicion falls upon "Honey's" brother, Dave, whom Fitzgerald of the Mounted seeks to arrest. Thiele, however, secures his escape. After much shooting and lassoing and fighting, Thiele meets "Honey" in an old shack, which, during a storm, Fitzgerald visits. There he finds evidence which proves Thiele to be the murderer of Herrick. Thiele threatens them both with revolvers, but a flash of lightning kills him, and all is clear for the union of Fitzgerald and the girl.

Among patrons who have not lost their liking for this type of picture, this film will prove acceptable as it provides some exciting moments during the fight between police and smugglers. There is, however, little that is unfamiliar to the average picture-goer.

The Young Rajah.

Fine Paramount picture with some attractive scenes of a Rajah's Court.

RELEASED BY FAMOUS-LASKY.
Length, 7,600 *ft.*
Release Date, January 21, 1924.

IN addition to the fact that Rodolph Valentino plays the lead in this picture, and that Wanda Hawley is acting opposite, a further claim to popularity is the fact that one of the principal ingredients of the story is the uncanniness of a hero possessed of second sight—an entry into the supernatural,

SCENE FROM "THE YOUNG RAJAH."

which is always welcomed. The photoplay is characterised in its Eastern settings, too, by great lavishness, and the details of this are brought out most delightfully by some wonderful photography and lighting, so that with these advantages there should be no hesitation on the part of any exhibitor in booking a picture which promises such a large measure of success.

The story opens in America, where an old New England couple have as their adopted son a lad who has been sent to them by a brother who is a trader in India, and the story concerns the youth of the young Indian prince in his New England surroundings, his uncanny visions of the future, and his ultimate return to his Rajah's throne in India.

Amos Judd, a young boy who has been adopted by Joshua and Sarah Judd, is endowed with a strange power of looking into the future. When a small boy, he was brought to the Judd home by two East Indians—one a general, the other a prince, and their introduction was a letter from Morton Judd in India, Joshua's brother. The letter asks that Joshua adopt him and call him Amos Judd. The general and prince leave jewels and

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REVIEW OF NEW PRODUCTIONS—*Continued.*

money amounting to some £80,000. Amos grows up in ignorance as to his parentage, and when Joshua dies suddenly, he enters Harvard College, becoming very popular, being prominent during the boat race, Harvard winning the event. At the boat-race supper, he is insulted by Slade, a fellow student. A fight ensues, and in self-defence Amos is unwittingly the cause of Slade falling out of the window, and Slade is killed. Slade's friend Bennett, is bitter, and later Amos and Bennett fall in love with Molly Cabot.

While in India, General Gadi, who had brought Amos to Daleford, goes to seek advice from Narada, a priest in the temple of Krishna. The aged priest tells the general that Amos is the heir to a Rajah's throne and that as long as peace reigns he must remain away. But a religious conflict ensues and the throne is usurped. The Nawab and his counsellor plan to kill Amos when they discover he is alive and in America. They send a delegation to the States to find Amos and put him out of the way.

Amos has succeeded in winning Molly's love and she consents to marry him. Her father is fond of Amos, and Judge Cabot is greatly interested in the occult powers which Amos possesses. Amos sees in a vision that he is being attacked by East Indians and realises he will not live to see his wedding day. He confides in Judge Cabot, who is worried. They decide to fight the prophecy, and Amos goes to a sanatorium, where he is to be kept under guard.

But the East Indians enter and take him away and they are about to murder him when the priest Narada with General Gadi and his men appear. The priest tells Amos he must return to India and free his people. Amos realises where his duty lies and goes with them. Molly is heartbroken when she learns of his departure, but we see Amos dreaming by the shore of a beautiful lake, and as he looks in the water, he sees the vision of a Hindu wedding. When the bride raises her veil, the face is that of the woman he loves—Molly. And Amos's visions always come true!

A wonderfully good cast supports Valentino and Wanda Hawley in this picture, and one of these who deserves a high meed of praise is little Pat Moore as young Amos Judd in the flash-back of the boy's youth. There is just the right air of reticence and nervousness about his every action, and one feels a great appreciation of the real ability which Pat Moore exhibits in this picture.

In the Indian scenes showing the removal of the boy from the evil fate overhanging him, and in the later scenes where the grown-up prince takes his part in the Government of the province, there is all the glamour one expects in such scenes, and the mystical section dealing with the proffered help of the god Krishna is also very beautifully suggested.

Remembering the popularity of the two leads and the attractiveness of the story, it is easy to prophesy for this picture a most enthusiastic public.

Worldly Wisdom

A pleasant piece of comedy-drama, starring Olive Thomas.

RELEASED BY MARKS FILMS.

Length, 6,000 *feet.*

Release Date, Not Yet Fixed.

WHEN shorn of some superfluous footage this production, which Marks Films showed to the Manchester trade on Friday last, should make an attractive feature in the average hall. At its initial screening it dragged very considerably in parts. Scenes, pretty or pleasant in themselves, but having little relation to the main plot, popped in and out and tended rather to destroy the interest. When these are eliminated, "Worldy Wisdom" will have a much greater hold on the sympathies of patrons who like to follow a plot for its own sake.

The plot of this film is not very deep. It is not so much what the characters do—and certainly not *why* they do it—which captures our attention. We are attracted principally to the *manner* of the interpretation given to the story, which, in nearly every case is either intelligent or charming, or both. It would not do to look too closely into the joints of this film; it is just a bright, sentimental vehicle for Olive Thomas, the fascinating American star who was making a name for herself when she was untimely cut off. As at first a shy, than an aspiring, and finally a very daring school girl, Olive Thomas acts with outstanding effect in this picture, and she is ably assisted by a talented company. Many of the shots are extremely beautiful, and careful attention has been given to all the minor details. "Worldly Wisdom" is not claimed to be a super, but it has a good deal to commend it as an ordinary program feature.

It was preceded at the Marks trade show by five reels of Albertini in a "stunt" film called "Devil-May-Care." Either this acrobatic artiste is losing his capacity for creating thrills, or this effort is a very early and immature specimen of his abilities. Whichever it is, we found "Devil-May-Care" to be profoundly unconvincing.

Ladies Must Live.

Containing a plot full of very mixed material, and featuring Betty Compson.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, November 5, 1923.

THIS production sets out to illustrate the different pathways taken by a number of girls in various walks of life in order to attain not only an economic but a sentimental existence. One is shown as hungry for food, another hungry for fame, a third hungry for love—but, indeed, they all seem to have pretty good appetites for that, and the film depicts the comedies and tragedies met with in their several

SCENE FROM "LADIES MUST LIVE."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

careers. The story begins fairly clearly and coherently, but after a time it is difficult to tell who is who.

Opening as a sort of essay on the subject of what ladies must do to live, the film degenerates before it is half way through into a series of loose threads. We should not like to be set the task of recapitulating the many plots contained in this production after seeing it on the screen. The following, however, is the synopsis of the story provided by Famous-Lasky, from which exhibitors will see that it is, at any rate, packed with a good deal of very mixed material.

When Ralph Lincourt, attracted by Barbara, a beautiful and ambitious shopgirl, offers her a lift in his car during a storm, then takes her to his house, she is tempted to take the easiest way. But when she appeals to Lincourt's better nature, he gives her £200 with which to fit herself for a career, and lets her go. Later, Lincourt stays with William Hollins, whose sister-in-law, Christine, is looking for a wealthy husband, and thinks Lincourt will do. Barbara has become Mrs. Hollins' private secretary, and is offered pearls by one of her guests, Edward Barron, an elderly rake, whose young wife, Nancy, seeks divorce. Barbara refuses the pearls, for she loves Ned Klegg, but hesitates to face poverty with him.

In the Hollins' kitchen is a waif, Nell Martin, who had left home with a scoundrel, discovered he was married, and, wandering homeless and hungry, had stolen bread. Released from prison on probation, she had been befriended by a kindly old Irishwoman employed by Mrs. Hollins. Nell is loved by the young gardener, and coveted by the butler, who threatens the gardener with dismissal if he doesn't give Nell up.

Christine is on the point of accepting Lincourt when an aeroplane makes a forced descent on the Hollins' lawn. In it are Anthony Mulvain and his partner, Michael Le Prim, both famous aviators and wealthy men, who are invited to stay by Hollins. Anthony and Christine are mutually attracted, but Anthony thinks Christine wants his money. When he and Le Prim receive a cable saying they have failed, Le Prim asks him not to tell the others for the present.

Nancy, who has encouraged Le Prim, is frightened when he takes her by force to his car, and drives her to a lonely hunting lodge. Christine sees their departure, appeals to Anthony to save Nancy, and follows with him in another car. At the lodge they find Nancy struggling with her captor. She escapes, and drives off in one car, but Le Prim follows her in the other, leaving Anthony and Christine stranded for the night. When a rescue party comes in the morning, Christine gets Anthony's permission to say they are engaged. Then she hears that he is penniless, and when they reach the house she decides to follow Lincourt's advice to break her engagement to Anthony and marry him instead. Le Prim comes in with Nancy, who tells her husband that he can start divorce proceedings. Then Le Prim finds in the lake the body of Nell Martin, who had drowned herself rather than submit to the butler. He had found out that she was on probation, and threatened to dismiss her unless she married him.

Nell's death brings about a revulsion of feeling in the girls. Barbara, who had accepted Barron's pearls thinking he was about to divorce Nancy, returns them and accepts Ned, and Christine tells Anthony she loves him and is willing to share his poverty.

"Ladies Must Live" is a work of the late George Loane Tucker, and Betty Compson is its star. But, of the ladies, we enjoyed the acting of Leatrice Joy the most. She is both competent and captivating in this picture, and seemed to provide a better excuse for the amorousness of the male characters than any of her feminine colleagues. The male characters themselves are but rather hackneyed puppets, and they all act as such.

Trifling with Honour.

A well-acted story which would be useful in any program.

RELEASED BY EUROPEAN.

Length, Six Reels.

Release Date, September 10, 1923.

THIS picture possesses a human interest which will commend it to all classes. It is thoroughly well photographed and the acting is of a high order throughout. The story at times rather stresses the moral, especially towards the end, but not so as to make the telling of the story tedious or over-sentimental. There are throughout homely touches with not a little subtle humour, and these, with the thrilling situations, make the picture quite a useful bit of screen entertainment.

"Gas Pipe Kid," a gaol-bird loved by Ida Maloney, whose lazy brother Jim is a source of trouble to her, visits his parents and hits out at the landlord, who is seizing their furniture for

SCENE FROM "TRIFLING WITH HONOUR."

rent. He escapes from the prison and becomes well known in baseball circles as the famous "Bat Shugrue." A newspaper reporter on the trail for his life history receives no information from "Bat" and invents a magnificent tale of his exemplary past, which Jim reads, and is inspired thereby to work as a messenger boy. In order to pay his debts, "Bat" agrees to sell his side in the forthcoming baseball match. Overhearing Shugrue's creditors chuckling over the decision, Jim sticks up for the man whom he thinks a hero, and tackles him with the help of "Bat," who, after the fight, promises to win for Los Angeles. Honour triumphs, however, and "Bat" wins for his side, but when he gives himself up the magistrate lets him off and he returns to Ida.

Upon the whole the production is well thought out and presented, and the conflict in the mind of "Bat" is ingeniously conveyed by the presentation of two "Bats" arguing with each other. It has to be remembered that the story has a distinct American flavour, but this does not render it in the least unsuitable for English kinema-goers. The acting has been praised earlier; it remains now to particularise. Great praise has to be given to Rockliffe Fellowes for his interpretation of his part, and Fritzi Ridgway devotes to the character of Ida a great deal of thoughtful work. Buddy Messenger's screen ability is well known and he maintains his part with great success.

This picture should find a place in a good many programs for, without being outstanding, it provides quite an enjoyable bit of entertainment.

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Scottish Notes and News.

What the Public Wants—"Bonnie Prince Charlie"—W. & F. British Super—First National's New Theatre.

From Our Glasgow Correspondent.

EXHIBITORS in Scotland may be divided into two classes—those who study their patrons and those who don't. The former are invariably successful; the others are sometimes successful. The film they hire turns out to be popular, and the exhibitor is mildly astonished, but does not seek for a reason why his patrons like the entertainment. The wise man always seeks a reason, and it may be taken for a truism even in the kinema business that there is some sort of explanation why people pay to see a particular film and refuse to be interested in another.

The Speculative Element.

Give the public what it wants! If they don't know what they want—and many sound judges emphatically affirm that, in the mass, the public do *not* know what they want—then what is the unfortunate exhibitor to do? He is at the mercy of the much-boosted picture which may be branded O.K. for Illinois, but is pure junk for Jedburgh or Kirkintilloch! It seems so easy to run a kinema that, several years ago, if one dared to suggest to a man who thought of putting his money down for a new picture house that there was an element of speculation about the business, he would have retorted in strong language. Yet the fact cannot be denied that the exhibitor has to deal with a fickle public, and the day has not come yet when the screen is as essential as the evening newspaper is to the man in the street. Egyptian subjects may have been very acceptable a few weeks ago, but let the exhibitor say to himself, "Now I know what they want," and proceed to book up a few, and his patrons declare themselves bored stiff if he dares show a camel crossing the desert!

"Bonnie Prince Charlie."

Captain Calvert, the producer of the new Gaumont film, "Bonnie Prince Charlie," has finished off the main incidents, so far as locations at Arran and Aberfoyle are concerned. He has not been favoured with exactly brilliant weather for out-door work, but he has, I am informed, made considerable progress. Gladys Cooper, who plays the heroine, has returned to London. Much of the story has yet to be done, and suitable spots in the South of England will be used for battle episodes.

W. & F. British Super.

Mr. Frank Page tells me that the next W. & F. film he will handle is "Woman to Woman," which stars Betty Compson. As a play the drama had a long run in London and captured the attention of the gentle sex in no uncertain fashion, so I should imagine that on the screen it will be equally popular. The Harold Lloyd subjects are still demanded, and I have not the least doubt that when 'Safety Last" has its first run at the Cinema House smaller halls will find it advantageous to get one of the reissues of Harold's earlier three-reelers.

Handsome Private Theatre.

After negotiating painters' brushes and rolls of wallpaper, I found my way into the interior of the new offices of the Associated First National in Bothwell Street, where Mr. Shepherd has now settled down. He conducted me over the fine private theatre, which I should say must be one of the handsomest in Glasgow. Here he will project all the A.F.N. films to the trade, and, as during the coming season some big pictures are due, exhibitors will be able to pass judgment in very comfortable conditions. The theatre has a sliding roof which admits daylight, and the whole place is worthy of the A.F.N. "Refuge," with Katherine MacDonald starring, will be the next trade show, and following that comes Norma Talmadge in "Within the Law," and other super-pictures.

REVIEW OF NEW PRODUCTIONS—*Continued*

The Bolted Door.

Ordinary program picture suitable for audiences that do not demand too much.

RELEASED BY EUROPEAN.

Length, 4,150 *feet.*

Release Date, *January* 7.

THIS is a very ordinary picture without high-lights, but well photographed and produced. Harry Carey is the star, but the picture does not demand much from any of the artistes.

The story is as follows: Grouchy old Oliver Judson sees his headstrong niece, Natalie, succumbing to the wiles of Rene Deland, a fortune hunter. He desires her to marry Brooke Garriott, who loves her, but whom she scorns because he prefers a machine shop to society. Old Judson dies, and his will provides that if Natalie and Brooke are not married within six months, his fortune, which was to be shared between them, will be given to charities. It is agreed they shall marry, in name only, and after a decent interval divorced. Immediately after the ceremony the door to Natalie's boudoir is bolted. Thus "The Bolted Door" is ever before Brooke as a constant reminder. Brooke's love increases until he takes Natalie in his arms. But never again does he forget the significance of the bolted door, and buries himself in work. He perfects a new motor, and wins success. Deland uses all his guile to persuade Natalie to divorce Brooke and marry him. Brooke comes home one evening to find Deland making love to Natalie. Brooke shows them a telegram, telling them Natalie's fortune is wiped out. Brooke tells Deland if he can take care of Natalie, he is welcome to her. Deland does not want her without her money, and shows his true colours, whereupon something happens to the lock of "The Bolted Door."

In addition to Harry Carey the outstanding player is Nigel Barrie, who gives to the part of Rene Deland a fine dignity and impressiveness, although his part is that of a schemer. Phyllis Haver has the part of Natalie.

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Kinema Gleanings from the West.

The British Film Week—From Bristol to Birmingham—Albany Ward's New Halls—Short Stuff and Big Features.

From our Bristol Correspondent

A SLIGHT break in the weather, with a few days of rain, has brought about a little improvement in business, and exhibitors hope that a couple more weeks will see them over the bad period and beginning to look forward to autumn and the return of the kinema patron. It will, however, take a lot of very good business during the coming months to enable some exhibitors to recoup themselves for the losses of the summer, which renders it all the more necessary that they should concentrate on their programs and provide their patrons with such tasty fare that it will whet their appetites for more.

The British Film Week.

From inquiries which I have been making, I am afraid that locally the British Film Week is not going to be a great success. Over 50 per cent. of the exhibitors to whom I have mentioned the matter have got American films booked for that date, and they do not feel inclined either to scrap them or to get the dates moved to enable them to show a British production during that week. There are, it is true, a few who have got some fine British films for the whole of the week, and who intend to go all out with them, but as one swallow does not make a summer, neither does an exhibitor here and there putting on a program of British pictures make it a British Film Week, especially when the majority of his fellow exhibitors in the same district are screening American films during that time.

Exhibitors' Apathy.

Personally, I am pessimistic about the success of the All-British Week, at least, in this part of the country; but it is only another example of the exhibitor's apathy where his own interests are concerned, unless immediate results are to be gained. Foresight is a word which, apparently, has no place in the vocabulary of the average exhibitor.

From Bristol to Birmingham.

C. H. Sanders, West of England manager for Associated First National, who has just left Bristol to take over the management of the Birmingham Branch, came to this territory about a year ago as the one and only representative of the firm in the whole of the Western Counties. The rapid progress which First National has made in the West since then, and which is owing in no small part to the energy and initiative displayed by Mr. Sanders, is shown by the fact that the Bristol offices are now situated in a big building in Park Street, which has been fitted up with everything necessary to a film renter's business—film store, private theatre, and all the rest of it; while there is a staff of ten employed, and the territory outside the city is worked by two representatives who find that it fully occupies all their time. Mr. Sanders can certainly be congratulated upon the result of his year's work. He has made heaps of friends in the trade down West, and he will carry with him to Birmingham a multitude of good wishes from his West-country friends, all of whom hope to hear of his continued success in the Midland capital.

The New Manager.

Mr. Sanders is succeeded in the management of the West-country branch by R. C. Kelly, who has been assistant manager at the Liverpool branch of the firm. Mr. Kelly hopes that he will succeed Mr. Sanders not only in the management of the branch, but also in the friendship of exhibitors throughout the territory.

Albany Ward's New Halls.

The Kinema, Cinderford, belonging to Mr. E. Jacobs, has been acquired by the Albany Ward Circuit, who also recently secured A. R. Pheru's Stroud House.

Short Stuff and Big Features.

The last two Gaumont shows held in the city have been of short stuff. The "Hollywood Comedies," providing plenty of fun; "The Ranger Rider" series, good two-reel dramas of the Western type, well acted and containing good story value; and some remakably fine pictures of native life in Madagascar. The latter consists of a series of eight half-reels, and will prove acceptable to the majority of picture-goers. Mr. Jennings informs me that he has arranged to show "Fires of Fate" on Sunday, August 19, at the Clare Street Picture House.

The Rose Film Company will be represented in the West Country in future by Norman King, who was for a number of years the representative of Fleet Photoplays in the Western territory. His old friends on the ground will be glad to welcome him in his new capacity.

The Coliseum, Bristol, has been taken over by F. G. W. Chamberlain, proprietor of the Knowle Picture House, in the same city.

M. Prince, of Ideal's Bristol branch, is fixing up dates for trade shows of another lot of excellent productions which Ideal Films have coming along.

An announcement has been made that the whole of the furnishing, plant, fittings and equipment of the Vaudeville Theatre, Bath, will be sold by auction on August 15 next.

NEW STUDIO FOR FOX.

FOX recently completed negotiations for the purchase of 444 acres of land at Los Angeles, which will be the site of their new studio to be erected in the very near future. When completed this studio will be the largest and best equipped in the world. The new location has been named Fox Hills, in honour of William Fox, president of the company.

EXHIBITOR'S CASH.

MR. JAMES HARRISON TINDLE, of Meadowfield, Cleadon, near Sunderland, picture house proprietor at Sunderland, Jarrow, Horden, Shields, etc., who died on April 30, left property valued at £18,698 13s. 2d., the net personality being £12,281 5s. 3d.

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Hurrica

"The Stunt King", who has had every bone in his body
performances in "Ideal's" new Thrill-a-Minute Product
in the process, he at least broke the rec

THE TRADE SHOW of "HUTCH STIRS 'EM UP"
Avenue, on Friday next, August 10th, at 11 a.m. The
story, "The Hawk of Rede." The most virile and entert

HUTCH STI

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ne Hutch

broken in his time, set himself to out-do all his previous
ion "HUTCH STIRS 'EM UP." If he broke no bones
ord—for an exciting and entertaining film!

will take place at the Shaftesbury Pavilion, Shaftesbury
new production is based on Harry Harding's very popular
aining picture in town will be

RS EM UP

(Frank H. Crane Production)

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Kinema Activities in Liverpool Area

A Belated Ruling—The Trounson Fund—Dovener for Paris—New Walturdaw Manager—Chops and Changes.

From our Liverpool Correspondent.

RATHER akin to "locking the stable door after the steed has gone" is a recent action of the Liverpool Entertainment Licensing Justices, who have caused their Clerk to forward to all kinema licensees in the area within their jurisdiction a letter stating that the much-discussed film, "Maisie's Marriage," must not be exhibited without special permission of the Bench. One recalls that it is but a few weeks ago when this film, which is the picturised version of Dr. Marie Stopes's much-discussed work, "Married Love," formed the principal item in the program at one of Liverpool's leading city kinemas. On that occasion it certainly did not create any records in the way of box-office receipts, and it is doubtful whether it has been booked in Liverpool to any great extent. Nevertheless, the belated action of the justices with regard to the film is regarded by exhibitors as something which "passeth understanding," and it is likely to form the subject of discussion at the next meeting of the North-Western Branch of the C.E.A., which will be held in September.

The Trounson Fund.

Members of the North-Western Branch of the C.E.A. are reminded that the fund, having for its object the making of a presentation to Alderman E. Trounson, in recognition of the extremely valuable work he has performed in the interests of the trade generally, and particularly in connection with the Entertainments Tax campaign, is now open, and donations may be forwarded to Mr. G. Dudley West, secretary of the branch, and also of the Presentation Fund, at his office, 10, Cook Street, Liverpool. It is hoped to make the presentation something worthy of such a distinguished member of the exhibiting side of the trade as Alderman Trounson certainly is.

The New Tax Campaign.

Mention of the Entertainments Tax reminds me that the matter is in abeyance so far as the area embraced by the North-Western Branch of the Association is concerned, and it is unlikely that anything will be done locally until a lead has been forthcoming from headquarters in London, as to what form the new campaign for the abolition, or reduction, of the campaign shall take.

Dovener as Trade Delegate to Paris.

I understand that Mr. J. H. Dovener (vice-president of the C.E.A., and also chairman of the North-Western Branch) will be elected as one of the British delegates to the International Conference of kinematograph exhibitors to be held in Paris from the 23rd to the 27th October inclusive.

20,000 Miles a Year!

I had the pleasure of an introduction the other day to Mr Harcourt Barker, who has come north to succeed Mr. S. A. "Bill" Jones as manager for Walturdaw's, of the Lancashire area, including Liverpool and Manchester. In the course of an interesting chat, Mr. Barker informed me that he has been connected with Walturdaw's since 1918, and once every twelve months during that period he has made a practice of travelling about twenty thousand miles interviewing exhibiting clients of the firm in the extensive territory extending from the Wash to Land's End. His business slogan is, "Square deals for all," and he declared his intention of making a point, as soon as circumstances and time permit, of writing as many as possible of the exhibitors in the Lancs. area, with a view to making himself personally acquainted with their desires in the way of pictorial fare. "For," he said, "my experience has proved that there are very few halls which require the same picture. The patrons of each hall have their own peculiarities. For instance, while in one hall sob-stuff goes great, in another hall, perhaps not a mile away, the same film would go 'flop'; and it is my desire to ascertain, as far as possible, exactly what exhibitors require, and, having done so, to do my best to fulfil their requirements." He added that it is his intention to carry on with the same staffs, principal members of which in Liverpool are Frank P. Maynes, outside representative, and Godfrey Earnshaw, accessory specialist.

Illness of Gordon Dartnall.

His many friends in both the renting and exhibiting sides of the business will learn with regret that Gordon Dartnall, Liverpool manager for Fox's, is indisposed, suffering from a blood-poisoned arm. With regard to Jimmy Lewis, of Pathé Frères, what was at first thought to be a sprain, sustained during one of the athletic events at the Kinema Exchange picnic on the previous Sunday, subsequently proved to be fractures of two small bones in one of his hands. At the time of writing he was making satisfactory progress towards recovery. Billie Hughes, of the Sefton Picturedrome, also caught a chill at the picnic, and has since been laid up. Walter Bell, of the Coliseum, Paddington, has returned to duty looking fit after his well-earned holiday.

Change at Seaforth.

I understand that Mr. C. I. Taylor, who about twelve months ago succeeded Frank Nolan (now at one of the Garston Kinemas) as manager of the Stella, Seaforth, is severing his connection with that establishment.

Marble Staircase for the Victory.

With a view to still further enhancing the already handsome appearance, both external and internal, of the New Victory Kinema, Walton, the directors are having a magnificent marble staircase installed. This work is not, however, interfering with business, which is being carried on as usual.

A Reopening.

After having been closed for a week for repainting, etc., the popular Savoy, West Derby Road, was reopened on Monday with an admirable program.

The Ideal Program.

Mr. F. W. Ingram, Ideal's Liverpool manager, tells me that their latest capture is a series of thirteen comedy-novelty, single-reel films, featuring the mythical "Colonel Heezaliar." He will introduce some of these films to the trade locally on

(*Continued at foot of next page.*)

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News and Notes from Newcastle.

First National's New Offices Opened by Deputy Lord Mayor—"Fires of Fate"—Kinema and School Absenteeism.

By our Newcastle Correspondent.

THERE was a large and representative gathering of the trade and Newcastle City Council at the formal opening of the new offices and private theatre of the Newcastle Branch of the Associated First National Pictures, in Westgate Road, on Wednesday, July 25. The opening ceremony was performed by the Deputy Lord Mayor (Councillor T. W. Rowe), who was accompanied by Mrs. and Miss Rowe. Mr. C. B. Hogg, of London, assistant sales manager of the Company, who presided, said that it was the great desire of the Company to do everything in their power to give to the Northern territory the very best of the world's products of films. They had abundant resources from which to secure these. They were pleased to have a local manager, Mr. Lindon Travers, who was very well known amongst members of the trade in the Four Northern Counties. The Deputy Lord Mayor congratulated the firm on their latest enterprise in Newcastle. The beautiful projecting theatre would be very useful to those who came to see the latest creations of the film world. Everything that ingenuity could suggest appeared to have been provided. As to management, the firm had shown great judgment in the selection of Mr. Lindon Travers, who came of a stock which had historic associations with pictureland. His late respected father, Mr. Lindon Travers, made the name a household word in our midst many years ago. He was the pioneer of pictorial entertainments, which were always of great educational value and of refining influence. That was before the film business had become so established as it was to-day, although in later years he proved himself a capable manager in that respect also. The thanks of the gathering to the Deputy Lord Mayor and the members of the Corporation who were present were voiced by Mr. J. Coverdale Bell, of the Brighton Kinema, who said that the provision of such premises in Newcastle would help to develop the business of such an enterprising company as the Associated First National.

Subsequently there was exhibited in the theatre, and for the first time in Great Britain, the picture, "Within the Law," in which Norma Talmadge takes the chief part. The picture has been booked for at least a fortnight's run at the Queen's Hall, Newcastle.

A Gaumont Wedding.

One of Gaumont's outside representatives in this district, Mr. F. Barker, who is well known in the territory, was married on July 21 at the Congregational Church, Heaton, to Miss Dorothy Fairweather. On behalf of the Gaumont Company, Mr. Holdstock, the local manager, presented Mr. Barker with a cheque, and the Newcastle staff presented him with an eiderdown. The honeymoon is being spent in Scotland.

"Fires of Fate."

Big business is anticipated at the Newcastle office of Gaumont's when the firm's most outstanding subject, "Fires of Fate," is screened to the exhibitors in this territory. The production will be privately shown at the New Pavilion on August 14, and Northern showmen would be well advised to get into touch with Mr. H. T. Holdstock, Gaumont's local manager, to ensure receiving a ticket of admission to the trade show.

Kinemas Criticised.

A charge that the present-day vogue of the kinema has indirectly to do with absenteeism of children from school was made at last week's meeting in Newcastle of the Northumberland Education Committee by Alderman J. Craigs, who declared that the picture halls keep many parents out of their homes at night, and much absenteeism was due to parents and children not being able to rise in proper time in the morning. It was agreed to reduce the number of school attendance officers from 26 to 20 and rearrange their districts.

In future Mr. W. Walker, Butcher's representative in the Four Northern Counties, will also include Cleveland in his district.

Formerly manager of the Archbold Hall, Wooler, Mr. J. G. L. Drummond has taken over the Hippodrome at Bishop Auckland, and intends to open out on August 6.

KINEMA ACTIVITIES IN THE LIVERPOOL AREA—*Continued.*

Wednesday, the 29th inst., and on the same day will also present a big feature starring Charles Hutchinson. "Out to Win," a Denison-Clift Art production, will be trade shown in Liverpool early in September, and will be followed by a second Hutchinson feature on September 12. Mr. Ingram further informs me that Ideal have also in course of preparation such subjects as "'Ole Bill Through the Ages," "I Will Repay" (picturised from Baroness Orczy's popular book of that title), and "Mary Queen of Scots," another Denison-Clift Art production. Trade-show dates for these productions will be arranged shortly. Judged from the unusually enthusiastic reception recently accorded by the trade in Liverpool and district to the Ideal films, "This Freedom," "Jealousy," "Honour," and "Loves of the Mighty," Mr. Ingram is in for an exceptionally busy time in the near future.

No Female Artistes for Wigan Kinemas.

On behalf of a number of kinema proprietors application was made to the Wigan justices by Mr. J. C. Gibson for the deletion of a clause in the conditions of the licences whereby they were forbidden to engage female artistes to sing songs by way of accompaniment to the pictorial fare shown at local picture-dromes. Mr. Gibson stated that the clause in question had been inserted in the licences merely with the object of preventing women appearing at "free and easies" held in public houses, which did not comply with the modern requirements of the kinema. The desire of the applicants was not that women should appear in costume, but in ordinary attire, and render vocal items appropriate to the pictures. In asking for that he maintained that there was nothing unreasonable. The application was refused.

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TRADE IN GERMANY

BY OUR GERMAN CORRESPONDENT.

THERE has been a lot of talk here recently about Fatty Arbuckle being in Berlin to do film work. This sensational news was first published by the "Lichtbild-Bühne." No more particulars are forthcoming for the time being except the fact that a certain group of American business men has secured Fatty Arbuckle's services, co-operating in this business with a well-known German concern, the name of which may not yet be stated. Some further statements have appeared in other German papers which are absolutely without foundation, as it has been decided that nothing further will be allowed to leak out before the matter has been definitely settled.

A Tremendous Enterprise.

In my last report I described the biggest studio in the world, which has been erected at Staaken, half-an-hour's motor ride from Berlin, out of a former Zeppelin shed, by the Neumann Productions, Ltd. This vast studio, it will be remembered, is 800 feet in length, 130 feet high, and 120 feet broad, and is now ready for use, a huge coupled dome, a stage device which so far has never been used for film production, having been completed.

A Remarkable Production.

In this studio Robert Wiene, the director of "Caligari," is just producing for Neumann Productions the big picture, "I.N.R.I.," which has given rise to so much talk and curiosity all over the world already. I can now tell you that, although it is dealing with the life of Jesus, it is a modern picture throughout. G. Chmara is playing Jesus, Asta Neilsen and Henny Porten being co-starred. The picture will be finished in the autumn, and it is planned that it shall be screened for the first time on December 25, simultaneously in all the big cities of the world.

An Interesting Scene.

The Press, including the Berlin representatives of nearly all the English and American papers, was given an opportunity a few days ago to see a very remarkable scene, that of Jesus on the mountain preaching, with thousands of peasants and fishermen listening to his words. Everybody present was greatly impressed by this picturesque scene.

Raw Film.

The slump in currency is now causing the price of raw film to be fixed every week, and this has, of course, to be considerably increased almost every day in view of the steady depreciation of the mark. At the moment of writing the price is amounting to 20,000 marks for Agfa negative and 12,000 marks for Agfa positive per metre.

A C. E. A. MEETING IN PARIS?

GIVING his report on the C.E.A. General Council Meetings at Newcastle and London, and on the Summer Conference at Margate, to the members of the Leeds Branch of the C.E.A., Mr. J. Martin, of Rothwell, referred to the suggestion that the next meeting of the C.E.A. should be held in Paris, and suggested that if this idea were carried out the expenses of delegates would only be the same as if the meeting were held in London. Personally, he strongly favoured the idea, because he believed that the more they understood what was being done in other countries, the fitter they would be to conduct their own businesses at home. The more parochial they were in their outlook and ideas, the more they would suffer.

VIGOUR AND VERSATILITY

IVOR NOVELLO'S MANY ACTIVITIES.

IVOR NOVELLO may lay claim to being one of the most versatile people in the world of art to-day. As a composer, pianist, stage and film actor he is famous. Now he has gone seriously into business.

Just before he went to America to do his first picture for D. W. Griffith he starred in a production for the Atlas Biocraft Company, Ltd. (Messrs. Adrian Brunel and Miles Mander). This picture, "The Man Without Desire," will be released in the early winter. Novello has now joined the board of directors of the Atlas Biocraft Company and has also become a director of Novello-Atlas Renters, Ltd., a company recently formed to handle the distribution of Ivor Novello and other productions.

This artiste and Miss Gladys Cooper are at present up in Scotland doing the exteriors of "Bonnie Prince Charlie" for the Gaumont Company, and, as Novello is under contract with the Atlas Biocraft Company, a special arrangement was come to whereby his services were temporarily acquired by the Gaumont Company. After Novello has finished this picture he will be returning almost immediately to the United States to commence his next production for Griffith, but will be coming back again to this country to star with Miss Gladys Cooper in a production which is at present under preparation by the Atlas Biocraft Company. The story is an original one by Novello and Miss Constance Collier, and features Novello as an "apache" in the surroundings of Bohemian Paris.

Gladys Cooper, who is unquestionably the biggest box-office proposition in this country, is doubling the parts of the wicked woman and the passionate heroine lover of the "apache." The story is called "The Rat." It will be produced by Adrian Brunel on an elaborate scale; and for this reason it was not deemed advisable to attempt to rush the picture through during Novello's present short vacation.

KINEMA COMPANY SUED

"ARCHITECT'S CERTIFICATE NOT NECESSARY" SAYS JUDGE

AN action against a picture theatre was heard by Mr. Justice Branson in the King's Bench Division on July 26, when the Walturdaw Co., Ltd., of 46, Gerrard Street, sued the St. James' Picture Theatre, Ltd., of 12, Palace Street, Westminster, for £3,082 for goods sold and delivered. A disputed point was whether an architect's certificate was a condition precedent to acceptance, and the existence of this condition precedent, under the contract, Mr. Giveen said, for the plaintiffs, was the principal question. Defendants said nothing was owing at the time the action was brought. The claim was for various items, seating accommodation, electrical work, tickets, and so on, the defendants having put up a kinema and engaged the plaintiffs to do certain work. The theatre had now been in operation several months. There was nothing in the written contract to make an architect's certificate a condition precedent to acceptance.

His Lordship entered judgment for the plaintiffs for the amount claimed with costs, less £1,500 paid since the action was begun. The contract itself was a simple contract for goods sold and delivered, to which the normal law applied, and it was clear that no such condition precedent as an architect's certificate existed in respect of the seating, the bill for which was over £2,000. If the architect thought that by custom such purchases required that they should be passed by him he was wrong, and that was at the bottom of this trouble. But the defendants had stopped themselves from raising their defence by entering into an agreement for deferring payment. Their defence failed for either reason.

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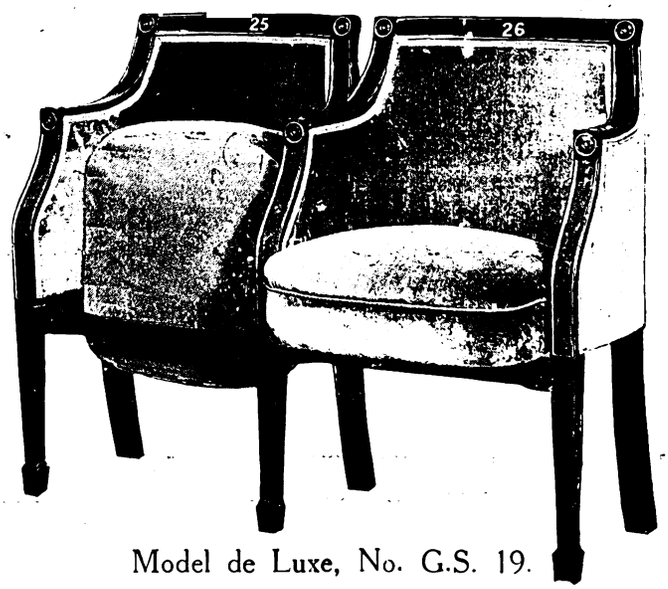

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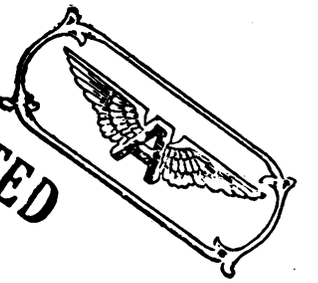

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EFFICIENT PROJECTION.

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EXAMINATION QUESTIONS IN A COLLEGE COURSE.

By PATENT.

I HAVE often in these columns expressed the pious hope that there would be in the immediate future a marked improvement in the status of the projectionist at the kinema theatres of this country. This has been an urgent necessity for some time past, for the new patents and devices which have been added to the motion picture projector during recent years have been many and varied. Indeed, I am quite confident that we are rapidly approaching the day of the perfect machine, with its absolutely rock steady picture. Many of these new patents contribute materially to efficiency, and several are fundamental, involving the whole fabric of construction. With the approach of the perfect apparatus it is clear that the projectionist has to get a move on to keep in the forefront of his profession, and to be in a position to do justice to the new machinery.

College Course For Operators.

It is interesting at this juncture to note what is being done in this direction across the Atlantic. In America motion picture operators are much better organised than in Great Britain, and they have always aspired to a status on the sole ground of merit. Able assistance to this organisation has always been forthcoming from the theatre owners and the authorities. At the Polytechnic Institute, Auburn, Alabama, there is now a course in motion picture projection, which is attracting some considerable attention from those actively engaged in the industry. Some particulars of this enterprise, of a most interesting nature, have been furnished by Professor A. L. Thomas, head of the department, to the "Motion Picture News," covering four years of operation. The Alabama College was, according to Professor Thomas, the pioneer and leader in the South in the laboratory method of instruction. Its electrical laboratory course became famous as early as 1885, and is rated to-day as one of the best engineering schools in America. In 1907 a machine was installed at the college, replaced in 1911 by an Edison projector, at which stage pictures were shown to the students once a week. In 1915 the college picture show was such a success, and there was such a demand among the students for fuller information, that a competitive course of training was organised. When America entered the war, many of the students found ready positions as operators in the theatres and training camps. And so the course was established in the college catalogue.

Purposes of the Course.

The following is a brief resumé of the purposes of the course:

1—To train future engineers, agriculturists, educators, and business managers for more efficient service through the relations and applications of the motion picture to their various vocations.

2—To develop in the ranks of electrical and architectural engineers a better understanding and appreciation of the fifth largest industry in the world.

3—To instil into the future leaders of our Commonwealth higher ideals of better pictures and better presentation of entertainments.

4—To develop well-trained projectionists, musicians, and other student employees for our own flourishing "college owned and college operated" moving picture show.

A course in visual education is offered to meet the needs of prospective teachers, salesmen, county and home demonstration agents. The course consists of lectures and laboratory work embracing:

(a) Visual instruction methods, materials, and relative values of presentation.

(b) Electrical elements: motors, transformers, projection lamps, wiring connections.

(c) The optics of projection apparatus: lenses, condensers, screen illumination.

(d) Operation, repair, and care of commercial apparatus, portable projectors, stereopticon, and automatic daylight exhibition.

(e) Repair and care of films and lantern slides.

(f) Installation projects: capacity and type of all equipment.

(g) Demonstration, training of employees through visual presentation of factory methods, machinery, and systems.

(h) Training of sales force through visual explanation of the "talking points" of accurate production methods, and films showing actual uses of the manufactured articles.

(i) Use of lantern slides and motion pictures in extension service, demonstrating agricultural methods, machinery, and improvements in all things relating to the farmer, his work, and his home.

(j) Business administration: organisation of the industry; relations of the producing corporation, distributing exchange, and the exhibitor.

Most Satisfactory Results.

Professor Thomas speaks enthusiastically as to the satisfactory results of the course. All students receive a thorough basic training in the technical elements, and ample practice with all types of projectors, booths, and screens. They study theatre lighting, heating, and ventilating, as well as the business relations of the producer, distributor, and exhibitor. Students who specialise in projection receive from six to twelve months' experience as projectionists of the College Picture Show. Over one hundred students have satisfactorily completed the course since its official installation four years ago. A number of these students have designed and drawn up specifications for small town theatres, and two Auburn students designed houses in successful operation at this time.

The proposed half-million dollar auditorium for the college was designed by an Auburn trained architect, and the projection department, screen, etc., is properly located with reference to all of the 3,000 seats in the theatre. The present auditorium is equipped with two latest model Simplex projectors. Pictures are shown six nights per week by student projectionists. Only students are employed as managers, musicians, and other help, and the pay roll is over $5,000 per year. This helps to send some fifty odd needy boys through college every year. The present chief projectionist, Mr. J. C. Barry, won his Union card as projectionist of the Empire Theatre. In addition to the regularly equipped physical, chemical, electrical, mechanical, architectural, and agricultural laboratories, the motion picture laboratory contains twelve types of film projectors; eight slide projectors, reflectoscopes, and automatic machines, etc.

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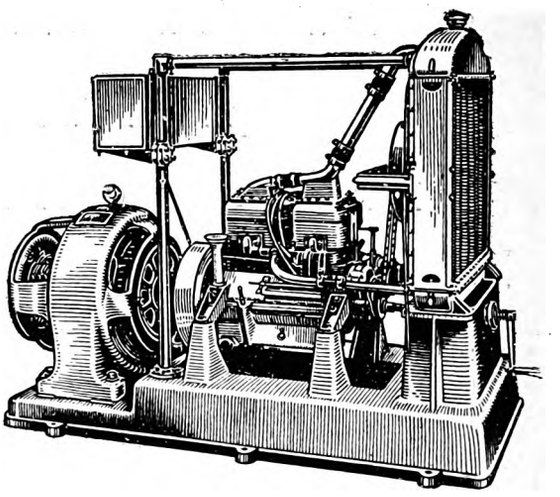

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THE NECESSITY FOR GOOD PRINTS.

The Effects of the Laboratory on the Screen.

PRINTING AND DEVELOPING CAN MAKE OR MAR PRESENTATION.

[WATTERSON R. ROTHACKER, who is now on one of his periodical visits to this country, is a recognised authority on film printing in the United States, and recently read a paper on this important subject before the Society of Motion Picture Engineers. Below we give the gist in condensed form of Mr. Rothacker's paper.]

AFTER all is said and done, the proof of the "picture" is in the print, for the positive print is the final link in the chain which leads to the eye of the public. But print proof is dependent upon projection and screening; many a good print which reflected unusual negative value has been criticised or condemned because its excellence and utmost were dimmed by faulty screening.

The laboratory is one of the most important factors in motion picture construction. All of the artistry of author, director, players and kinematographer is lessened or lost if the negative is improperly developed; and the beauty which is latent in a perfectly exposed and perfectly developed negative is a deep, dark secret if the print is inferior or is not properly presented.

Inasmuch as the laboratory has to do with developing the negative which registers the first film result of enormous investments in dollars, thought, and art, and inasmuch as the laboratory makes the positive prints which show the public whether the picture is good or bad, it may be reasonably stated that upon the laboratory rests a responsibility at least as great and just as important as that of the author, director, star, and kinematographer.

The Laboratory Not a Spectacular Feature.

The laboratory is not a spectacular feature in the motion picture industry, but without proper laboratory co-operation the production itself suffers, the distributor fails to deliver 100 per cent. to the exhibitor, and the exhibitor fails in his duty to the public.

In making quantity prints for release use the laboratory in many instances is instructed to make up for various deficiencies in the negative, such as under or over exposure or development, flat or hard lighting, and other defects which may be present in the negative because of faulty handling or because the picture was "shot" under unavoidably poor conditions.

It is not always within the province of the laboratory to select colours or timing. It often happens that the specification of a client who has individual colour ideas, or who has a fondness for soft or out of focus effects, results in a print which is delightful to the man who ordered it, but which does not suit the taste or requirement of the majority of exchange men, exhibitors, or public.

Its Influence on Theatre Conditions.

Another thing the laboratory has to contend with is the difference in "throw" and lighting at the various theatres. Until we have standardised illumination the same print cannot look as well in a small house in Oshkosh as it does at the Chicago or Strand, where the "throw" or current is different.

The laboratory has solved this problem to the extent possible under present conditions, but it will never cease to be a problem until standardised projection is an accomplished fact.

The important points which characterise the best positive prints are general density, degree of contrast, colour of the silver image, correct timing, tinting, toning, freedom from mechanical defects such as dirt, scratches, "greenness," etc., and even when all this is properly done it is obvious that the final appearance of the print depends upon the quality of the negative from which the prints are made, for, after all, the prints are merely the result of mechanical multiplication, and serious defects in the negative appear as serious defects in the positive, just the same as impressions from a defective half-tone appear defective in the reproductions.

Physical Condition of Prints.

The physical condition of the print is of the utmost importance. The principal defects that lessen the life of the print and are traceable to poor laboratory work are injured perforations, too many or poorly made patches, improper fixing, either through not entirely removing all silver salts, with subsequent deterioration of the picture, or too great hardening effect on the fixing bath rendering the film unduly brittle and liable to break and crack, and improper washing which does not entirely remove all traces of hypo and silver salts dissolved in the hypo.

To prolong the life of the print it is advisable that all prints be waxed at the laboratory where they are made. This should be done by means of a specially prepared wax, applied in a narrow strip along the perforations, of such nature as to give proper lubrication when warmed by the heat of the projection light, but which will not melt under such heat and spread over the picture. If the waxing is improperly done, or the prints are not waxed at all, oftentimes an operator resorts to the application of oil to the film, or attempts to lubricate it by some other crude and destructive method which invites print ruin.

It is gradually becoming the custom of all reputable laboratories to wax all prints, which is far better, safer, and more economical than where the waxing is done at exchange points.

The use of continuity sheets, which establishes an outline of scenes and titles so that the exchanges can quickly order small replacements by number, has proven to be an economical, efficient innovation. I believe that it is only a question of time when every big distributing organisation will insist that the laboratory making its prints furnish to the home office and to each exchange point a complete continuity sheet on each and every subject. This comes under the head of *service*, and *service* is one of the most important functions of the laboratory; without service the work of the laboratory is only half accomplished.

How the Laboratory Can Enhance Negative Value.

The one thousand and one things which represent the difference between a good print and an ordinary print or poor print are of a character too technical to be interesting to the average layman, but so obviously understood by the members of this technical organisation that I will refrain from even mentioning them.

In conclusion I would like to remark that while the laboratory cannot develop a perfect negative without perfect lighting and exposure, and while the laboratory cannot make a perfect print from an imperfect negative, the laboratory can make a great picture look great and it can make an ordinary picture look good; and it can, by a system of co-operative service, greatly reduce the risk, worry, and maintenance expense of the producer and distributor, and certainly add to the enjoyment of the exhibitor and public.

The print to the theatre is as important as the cartridge to the gun.

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THE CONSTRUCTION OF NEW KINEMAS.

Suggestions for New Buildings.

COMPREHENSIVE SURVEY OF THE POSITION IN AMERICA.

By THOMAS W. LAMB, in the "Motion Picture News."

No. 3.

IT is advisable at this time to decide upon the exact type of show which it is intended to produce. The architect should design the theatre to fulfil the owner's requirements. The maximum number of musicians for the orchestra should be determined upon, and also whether or not it is the intention that the orchestra should be placed on the stage, in a pit, or on a sunken stage. Consider at this time if it is intended to present prologues and where the screen is to be placed. Regarding this last item, it is considered advisable in the more modernly equipped houses, to use two screens: one placed near the front of the stage and the other a considerable distance back. (This, of course, applies only to theatres which have a complete stage.) By the use of these two screens, news reels or comedies may be shown on the front screen, while the stage in the rear of this screen may be completely set, and thus allow the prologue to fade into the feature picture. Should there be no prologue, the setting may well be arranged for a singer, a dancer, or a small vaudeville act.

The Unobstructed View.

The next important phase requiring attention, now that you have positioned your show, is the unobstructed view for the patrons. The sight lines of the theatre must be designed with exceeding care, so that the complete stage and a portion of the orchestra may be seen by everyone in the balcony, and the complete stage, to at least a height of 18 feet, may be seen by everyone in the orchestra. There must be no side seats at such an angle as to make vision uncomfortable or to produce a noticeable degree of distortion in the picture.

The design of a theatre when one has in mind the acoustical properties resolves itself into a matter of scientific technique. This is a very complicated problem, and does not lend itself to a popular explanation. However, the following considerations are extremely important, inasmuch as they make or mar the acoustical properties of the auditorium:

Design, contour, and construction of main ceiling.
Construction of walls and finish of main surfaces.
Location of the orchestra.

Location of fans, motors, etc., also the construction and location of ventilating ducts.

The more technical side of acoustics will have to be taken care of by consultation with the architect.

Heating and Ventilating.

The heating and ventilating combined constitute one problem. Ventilation has two functions, one to provide fresh air and the other to heat. It is possible to heat the auditorium by means of warmed air from the fans only, not depending upon the use of radiators. However, as a precaution, and also to save expense in operating the house, it is well to have a certain amount of radiator surface installed in the auditorium. This auxiliary heating apparatus may be used when playing to a small audience. It is also a safeguard in the event of a breakdown in the fans. A limited fan ventilating system can be installed in most houses as cheaply as a complete radiator system. A ventilating system, however, is naturally much more desirable.

In the theatre, when all the seats are occupied, a large amount of heat is dissipated by the warm bodies of the people. As a result there are locations in the theatre which become uncomfortably warm. These are usually in the rear of the orchestra, under the balcony and in the balcony. It is therefore necessary to give particular attention to the cooling of these locations. It is a difficult problem to maintain an even temperature throughout the theatre. This temperature can be controlled only by introducing tempered air and drawing off the foul heated air. This condition exists both in summer and winter.

In some cities and States there are ordinances specifying certain requirements for the ventilation of theatres. Boston, Chicago, and Cleveland require that 25 cubic feet of fresh air per minute be supplied each person. Body odours, heat, and the danger of contagious disease germs, when numbers of people congregate, make these laws necessary. A theatre owner, moreover, profits as a result of these requirements, as the theatre is made more comfortable for the audience.

The "Mushroom" and "Down Draft" Systems.

Cold fresh air, as taken from the outdoors in winter, should be warmed to a temperature of 68 degrees by passing over heated vento stacks. When the "mushroom system" is used, this warmed air is driven by fans through masonry ducts under the orchestra floor, and into the auditorium through "mushroom" shaped iron ventilators under the seats. In a similar manner fresh air is introduced under the balcony seats, thus permitting the fresh air to be supplied at the two seating levels. Perforations in the ceiling panels in the rear of the auditorium permit the exhausting of the foul air. A suction at this point is maintained by means of fans.

Another method of ventilating is known as the "down draft system," which is the reverse of the "mushroom system." In this case the fresh air is supplied by fans through the ceiling perforations, and is exhausted through "mushrooms" at the floor. If properly designed, either system operates satisfactorily.

General Ventilating Conditions.

The following are the more important provisions that must be made to ensure a satisfactory ventilating and heating system: Fans supplying fresh air (cooled or warmed depending on the season); sufficient open areas for the intake and exhaust; an even capacity balance between the supply and exhaust fans and the properly located intake and exhaust openings (the exhaust and intake openings should be at opposite points, *i.e.*, if the supply is through the floor, the exhaust should be at the ceiling).

Air washers remove dust and dirt from the incoming air and tend to preserve the expensive draperies on the interior of the theatre. It is also possible by means of air washers to recirculate the heated air in the theatre, thereby decreasing the coal consumption, permitting a more economic operation of the heating system. It has been found from tests that the warmed

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MATHESON LANG IN "GUY FAWKES"

STOLL'S claim that a treat is in store for the film industry. "Guy Fawkes" is to be trade shown at the Scala on Tuesday, September 4, and the new film is said to reveal Matheson Lang in quite a new light. "Dick Turpin's Ride to York" has been a sensational success, but in "Guy Fawkes" Maurice Elvey has, in the opinion of those who have had the pleasure of seeing the new film, produced a photo-play that is considerably better than "Dick Turpin's Ride to York."

"Guy Fawkes" is, it is claimed, big entertainment. From the opening scene of the "guy" being burned, to the close, when the tired child to whom the story has been told turns over and goes to sleep, it holds the spectator in a grip of expectation and interest. The rapid development of the story, the changing scenes, the cleverness with which the plot is built up, and its culmination in the death of Guy Fawkes, is conceived as an entertainment of rare thrill.

The selection of the cast for a picture demanding careful treatment was a knotty problem to solve, but the success with which this difficulty was surmounted is evidenced by the excellence of the acting. Matheson Lang's interpretation of the part is masterly, and the support of the other members of the cast excellent.

FILL-IP-ANT.

The Boaman drew his bow with power,
And sped a shaft at Beary,
But sportsmen all regret the hour
That left the jockey dreary.

KNUD RASMUSSEN

KNUD RASMUSSEN, the Danish explorer, whose travels through Greenland will be depicted in a film to be shortly shown to the trade by Kilner's Exclusive Films, Ltd., was born in Greenland. From his earliest years he was fired by an ambition to thoroughly explore his native country, and after spending a few years as a schoolmaster, he was able to give full rein to this desire.

Rasmussen has now spent over twenty years at his task, the magnitude of which will be realised when it is recalled that Greenland is 1,600 miles from North to South, and over 700 miles at its greatest breadth, covering an area of 680,000 square miles, nearly eight times that of Great Britain.

During the period occupied in this exploration, Rasmussen has been able to make an exhaustive study of the life and dialects of the Eskimo, and has collected over 200 of the legends of this quaintly interesting people.

The film contains many studies of the pursuits and pleasures of the Greenland Eskimo, and will be found as fascinating as it is interesting.

Items of Interest.

The latest firm of independent renters to open in Birmingham is the W. G. Thompson Exclusive Agency, 14, New Street, Birmingham. Mr. Thompson, who was formerly with Gaumont's here, has engaged Mr. Stanley James, late of the Phillips Company, as his chief assistant.

The Foster Film Service, Ltd., 137a, Suffolk Street, Birmingham, has just been registered to carry on the business of Walkergraphs, Ltd., Birmingham. Mr. J. P. B. Foster, the principal of the new concern, is well known in the Midlands.

THE CONSTRUCTION OF NEW KINEMAS—*continued.*

recirculated air is in every respect as pure as that drawn from outdoors. The humidity of the air used in the theatre may also be regulated by the air washer.

Special System Employed for Summer Cooling.

For summer cooling there is a system which blows the air in at the front of the auditorium and exhausts it through openings such as the doors, windows, etc., at the rear of the theatre. In this type of ventilation it is necessary that the fans have a very large capacity to insure the circulation of air in all parts of the theatre. If these fans are not of sufficient capacity many dead spots (places where the air fails to circulate) will be found. The air must travel at least a mile an hour to be effective, and in the majority of instances it will be found advisable to increase this speed to two miles an hour. To insure the proper exhaust for this type of system it is necessary to maintain at all times sufficient openings at the rear of the theatre.

Air washers provide an excellent method of cooling air in summer. On an extremely hot day it is possible to reduce the temperature of the air from the street ten degrees. Therefore, in case the temperature outside is medium and the humidity high, the lowering of the temperature by the air washer is not great. In localities where artesian well water is available, the temperature may be lowered 15 degrees by this method.

Refrigeration is the most recent innovation for summer cooling, and has proved very effective. The refrigeration system permits regulation to the desired temperature, eliminating all noises of fans and motors, and needs no perforations in the theatre ceiling or intake or exhaust air. It is possible to control the heating and ventilating in a theatre through thermostats, which automatically open and close regulating dampers or steam valves. These thermostats may be set for any desired temperature.

Systems for the Small House.

It is advisable in theatres of small capacity, let us say from 400 to 800 seats, to instal only a very small amount of radiator surface, and to invest in a ventilating system which can be employed both for the heating and cooling. In general the importance of the installation of proper systems for ventilating and heating cannot be over-emphasised. On this depends, in many cases, the successful operation of the theatre.

(To be continued.)

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"DIANA OF THE CROSSWAYS"
"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

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August 11, 1923.

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, AUGUST 13.
Assoc. First National....Brawn of the North .... Own Theatre, 11

TUESDAY, AUGUST 14.
F.B.O.....Wonders of the Sea ..... West End, 11
Famous-Lasky....Java Head ..... New Gallery Kinema, 11
European....The Midnight Guest ..... Own Theatre, 11 & 2-30
Granger....Ole Bill of Paris ..... New Scala, 3

WEDNESDAY, AUGUST 15.
European....Baby Peggy Comedies ..... New Gallery, 11
European....The Midnight Guest ..... Own Theatre, 2-30

FRIDAY, AUGUST 17.
Ideal....Out to Win ..... Marble Arch Pavilion, 11
Assoc. First National....Brawn of the North .... Own Theatre, 11
Artistic....The Empty Cradle ..... West End Cinema, 11-15

MANCHESTER.

TUESDAY, AUGUST 14.
Famous-Lasky....Java Head ..... Piccadilly Theatre, 11
Gaumont....One Wild Week ..... Gaiety & O.T., 11 & 2-30
Granger....Ole Bill of Paris ..... Gaiety, 11-15

WEDNESDAY, AUGUST 15.
Western Import....Jacqueline ..... Deansgate P.H., 11

FRIDAY, AUGUST 17.
F.B.O.....Wonders of the Sea ..... Winter Gardens, 11
Gaumont....Fires of Fate ..... Piccadilly, 11
Fuller....The Miracle of To-morrow ..... Gaiety, 11

LIVERPOOL.

MONDAY, AUGUST 13.
Granger....Ole Bill of Paris ..... Palais de Luxe, 11
Stoll....The Starlit Garden ..... Scala, 11-15

TUESDAY, AUGUST 14.
Fuller....The Miracle of To-Morrow ..... Scala, 11
European....The Shock ..... Futurist, 11-15

WEDNESDAY, AUGUST 15.
European....The Bolted Door ..... Futurist, 11
European....The Scarlet Car ..... Futurist, 11
F.B.O.....Man Versus Beast ..... Scala, 11
Gaumont....The Leopardess.....Palace de Luxe & O.T., 11 & 2-30

THURSDAY, AUGUST 16.
Stoll....The Foolish Virgin ..... Scala, 11-15

FRIDAY, AUGUST 17.
Famous-Lasky....Java Head ..... Scala Theatre, 11

LEEDS.

TUESDAY, AUGUST 14.
Famous-Lasky....Java Head ..... Scala Theatre, 11

WEDNESDAY, AUGUST 15.
European....The Prisoner ..... Kinema Exchange, 11-40
European....Leather Pushers (Round 13) ..... Kinema Exchange, 11-40

FRIDAY, AUGUST 17.
Western Import....Jacqueline ..... Kinema Exchange, 11-40
Granger....Ole Bill of Paris.....Majestic & Kine. Exchange, 11 & 2-15

SHEFFIELD.

TUESDAY, AUGUST 14.
European....The Prisoner ..... Union St. P.P., 11
European....Leather Pushers (Round 13) ..... Union St. P.P., 11

WEDNESDAY, AUGUST 15.
Famous-Lasky....Java Head ..... Union St. Pic. Pal., 11

FRIDAY, AUGUST 17.
Gaumont....One Wild Week ..... Grand, 10-45

NOTTINGHAM.

TUESDAY, AUGUST 14.
Famous-Lasky....Ladies Must Live ..... Scala Theatre, 11

WEDNESDAY, AUGUST 15.
Famous-Lasky....The Young Rajah ..... Elite Picture Theatre, 11

FRIDAY, AUGUST 17.
Gaumont....One Wild Week ..... Mechanics' Hall, 11

BIRMINGHAM.

SUNDAY, AUGUST 12.
European....Trifling with Honour ..... New St. P.H., 7
Gaumont....Fires of Fate ..... Futurist, 7

FRIDAY, AUGUST 17.
Famous-Lasky....Java Head ..... Futurist Theatre, 11
Artistic....The Empty Cradle ..... Alhambra, 11-15
Granger....Ole Bill of Paris ..... Scala, 11-15

SUNDAY, AUGUST 19.
Gaumont....One Wild Week ..... Scala, 7
F.B.O.....Wonders of the Sea ..... Futurist, 7

NEWCASTLE.

TUESDAY, AUGUST 14.
European....Trifling with Honour ..... Westgate Rd. P.H., 11-15
Gaumont....Fires of Fate ..... New Pavilion, 11-15

WEDNESDAY, AUGUST 15.
Famous-Lasky....The Young Rajah ..... Grainger P.H., 11
Regent....The Fighting Coward ..... Grey St. P.H., 11-15

FRIDAY, AUGUST 17.
Famous-Lasky....Ladies Must Live ..... Grainger P.H., 11

GLASGOW.

MONDAY, AUGUST 13.
Famous-Lasky....The Young Rajah ..... Cinema House, 11

TUESDAY, AUGUST 14.
Stoll....Samson and Delilah ..... Scala, 11
Jury....The Soul of the Beast ..... Picture House, 11
Gaumont....One Wild Week ..... Savoy, 11

WEDNESDAY, AUGUST 15.
Famous-Lasky....Ladies Must Live ..... Cinema House, 11

FRIDAY, AUGUST 17.
Stoll....The Mine ..... Salon, 11
European....Trifling with Honour ..... Scala & O.T., 11 & 2

BRISTOL.

TUESDAY, AUGUST 14.
Gaumont....The Leopardess ..... Own Theatre, 11-30 & 3

WEDNESDAY, AUGUST 15.
Ideal....Hutch Stirs 'em up ..... Palace, 11

SUNDAY, AUGUST 19.
Gaumont.... Fires of Fate ..... Clare St. P.H., 3-15

CARDIFF.

TUESDAY, AUGUST 14.
Ideal....Hutch Stirs 'em Up ..... Kinema Exchange, 12-15
Assoc. First National....Refuge ..... Kinema Exchange, 12-15
F.B.O.....The Little Church Around the Corner .. Kinema Club 3
Gaumont....The Leopardess ..... Kinema Club, 3

FRIDAY, AUGUST 17.
Famous-Lasky....Ladies Must Live ..... 16, Priory Street, 11
Western Import....Temptation ..... Capitol, 11-30
Gaumont....The Leopardess ..... Own Theatre, 3
Famous-Lasky....The Young Rajah ..... 16, Priory Street, 3

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Butcher's Selected Pictures

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Moving Picture News

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No. 509. SATURDAY, AUGUST 11, 1923. SIXPENCE.

On "Closing Down"

THE tentative suggestions that have been floating about recently in the kinema world regarding the desirability of "closing down" during the summer months have now come to earth in Leeds, where two prominent exhibitors have jointly agreed to shut their theatres for a month next year, the one in June and the other in July. Leeds exhibitors, as a body, have often informally discussed this matter, writes our correspondent, but it has been left to Mr. Leonard Denham, of the Lounge, Headingley, and Mr. Owen Brooks, of the Headingley Picture House, to arrive at an actual decision to cut down their running expenses in the hot weeks of the year by putting up the "House Empty" boards and fastening the doors. This somewhat premature resolution has, of course, been precipitated in the present instance by the fact that the sun has had the bad grace to blaze forth in the midst of a period of acute trade depression. Exhibitors have had to contend with a double disadvantage in the summer of 1923: there is not much money about, and what they have of it the mass of the younger generation, at all events, prefer to spend on outdoor sports and excursions. Messrs. Denham and Brooks have evidently been so mortified by their box-office returns these last few months that they are determined that the same thing shall not occur when the summer comes round again.

Whether the June and July of 1924 (we note that August—often the worst month of all for the kinema—is not included in the "close" season) will find these two far-thinking showmen in the same mind and mood we will not stop to consider. But there are a few general observations on their projected program which need to be made, if only as a warning to other exhibitors who may be inclined to imagine that local agreements about "closing down" can be negotiated (and acted upon) as easily as Mr. Denham tries to make out.

In the first place, of course, there is the glorious uncertainty about both weather and trade conditions twelve months ahead. Business generally may have taken a distinct turn for the better by then, and the summer may be inclement. But, apart from that, how are these various months' closures to be arranged with satisfaction to all parties? For instance, we see that it has been settled that Mr. Denham's house shall close down for the whole of next July and Mr. Brooks's for the whole of June. Both these gentlemen, we believe, are sportsmen enough to "chance their luck" on the result of this selection. But would that be the case in every district? Suppose a similar arrangement had been tabled for this year in the different territories. The diverse feelings of the exhibitors involved would have been very interesting as the weather gradually unfolded itself. Those who had shut up in June (one of the worst on record) would have had the comfort of seeing all the townsfolk crowding into the opposition to get out of the cold and wet. When it came to their turn to open they would have been faced with a month which, on the whole, was good for excursionists and bad for the kinemas. The opposition would have had decidedly the best of the bargain. But for industrial "hard times" the June of 1923 would, in fact, have been one of the most unfortunate months of the year in which to close down the picture theatres. In many places it would simply have meant turning business away. And the same conditions might recur in any other year.

It is all very well, directly a fine month arrives and attendances fall off, to make a pious resolution to give the hall a holiday when the same month comes round next year. But the British climate cannot be relied upon to support such a resolution. Exhibitors may mark down any of the so-called summer months as a "close time" for their houses, and refuse to book any films for that period. And when the specified date arrives they may wish they had done quite otherwise. We believe that any general agreement to close down single halls or groups of halls, in the industrial areas especially (even if the agreement were observed, which we very much doubt), would lead to endless friction and bad feeling. Mr. A., being due to put up the shutters in June, would rebel against the idea as he tapped the glass and found an atmospheric depression was about to overtake the land. Mr. B. would naturally take every advantage of his monopoly to open, and perhaps attract during that month a new clientele, which would dodge Mr. A.'s in July and turn up in force at Mr. B.'s as soon as the darker evenings returned. Running expenses may be saved to a certain extent by the policy advocated by Mr. Denham, but future business may also be very seriously jeopardised. We think that, in the long run, exhibitors will be wise not to bind themselves to close down during any part of any summer. To book "blindly" may be a bad system. To refuse, equally "blindly" to book at all for a period which might turn out to be a very profitable one is even worse.

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By the W

A Weekly On Trade

A FEW weeks ago I drew attention to the fact that the kinematograph industry was in no way represented at the great British Empire Exhibition which is to be held at Wembley next year, and chatting with Lord Gorell the other day I succeeded in interesting this brilliant educationalist in the matter. Lord Gorell is a man who, when he is interested, proceeds to take up the matter thoroughly, and he tells me that he has seen Sir Laurence Weaver, one of the principal exhibition authorities, and that practically all the allotments of space are already made. Sir Laurence Weaver is sympathetic to the industry, and would like to see it properly represented at Wembley, and he is keeping, for the present, a corner space in the Hall of Engineering opposite to the entrance to the Amusement Park. Lord Gorell further informs me that with the exception of enquiries made by the British National Film League, no application has been made by the kinematograph industry itself, and it is exceedingly surprising that our industry should be practically the only absentee. Engineering and every other kind of industry is represented in this mammoth exhibition, and it will be a matter of the keenest regret if kinematography is not represented in some shape or form. Surely this is a matter for the Kinematograph Manufacturers' Association, as there are certain to be thousands of visitors from overseas who would be keenly interested in the latest developments of the kinematograph machine in this country. I think Lord Gorell is deserving of the trade's thanks in interesting himself in the manner that he has done, and I hope to hear that the Committee of the K.M.A. will take the matter up without further delay.

Film Weeks' Arrangements.

I HAVE received from Mr. Rowan Walker, the Secretary of the British National Film League, the new time table of the British Film Weeks agreed between the C.E.A. and the Film League. The list is reprinted on another page, and, as will be seen, the date fixed by the Prince of Wales for the luncheon at which he will honour the trade with his presence, is Wednesday, November 14, whilst the first weeks start on February 4 next year, continuing up to March 17. Mr. Walker informs me that all the members of the League are preparing a number of films which will be specially released for these Weeks, and in view of the fact that the date is a little more ahead it gives producing companies plenty of time in which to produce pictures that will show the world that Britain is accomplished in the art of film production. If exhibitors will only combine and throw as much enthusiasm into the showing of British pictures during the weeks in question as the producers are in the making of these photoplays, then British film productions will come into their own.

Higher Rentals and Admission Prices.

I SEE that exhibitors are meeting the demand for higher rentals in America by increasing their prices of admission, and in many of the theatres in that country the top charge for admission to a theatre is now two dollars. I dare say many exhibitors over here would very much like to do the same, but it must be remembered that unemployment in the United States is considerably less in proportion to this country. Industrial conditions are very much better on the other side of the water, and consequently money is plentiful, and the public do not grumble at paying more to go into a kinema when they are making money themselves. Unfortunately, it looks that instead of higher prices of admission over here, they will have to be lowered in the immediate future, as there are still over a million unemployed throughout the country. If only the Entertainments Tax was removed then the whole trade would receive a tremendous uplift. Next year's campaign must be one of tremendous effort to get this unjust impost removed.

The Case of Valentino.

THE announcement that J. D. Williams made at his famous dinner party in America, that Valentino would make pictures for his company, would appear to have started an animated discussion in film circles in that country as to when this screen artiste will be at liberty to make pictures at all. As far as I can understand, Valentino's contract with Famous-Players does not end until February, 1925, and, tackled on this point, Mr. Williams appears to have the utmost confidence in being able to induce Mr. Adolph Zukor to forego his claims and settle the case amicably. If it cannot be settled that way he intends to put it up to Will Hays to act as an arbitrator and try to settle the matter out of court, but in any case he is confident that the matter will be adjusted. I cannot help thinking that Jaydee is a little over-confident if he really imagines that Mr. Zukor is going to calmly give up his claims, as Famous-Players, in their action, are claiming for several million dollars, which they contend they have lost by the failure of the star to live up to his contract. I should not be at all surprised, therefore, if it was many months before Valentino made any pictures at all.

"Mary, Queen of Scots."

DENISON CLIFT, Ideal's brilliant producer, came in the other day, and gave me a very interesting resumé of his activities. Mr. Clift is at present engaged upon the production of "Mary, Queen of Scots," and claims that this picture, which is nearing completion, will be the most spectacular photoplay that has ever been made in this country. "The sets I am using," said Mr. Clift, "are the most tremendous that have ever been seen in British pictures. The scenes comprise the greatest set we have, showing High Street, Edinburgh, at the time of Mary Stuart's entry into Edinburgh from the Court of France. This set shows the entire street with a dozen houses and a crowd of several thousand people. Another big set is the great tribunal scene, showing the trial of Mary Stuart and her execution. This is a tremendous edifice, gigantic columns and great stained-glass window, larger than any window in Westminster Abbey, without a doubt. Another big scene is the great hall at Holyrood and the great hall at Borthwick." I was interested to learn from Mr. Clift that Fay Compton's work as Mary Stuart is an inspired rendition, and, without any question, the finest dramatic work that she has ever done on either stage or screen. Playing the part of Mary Stuart has been Fay Compton's ambition for many years, and the

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ay Notes.

Causerie Topics.

film was originally inspired by Fay Compton. Surrounding her are well-known artistes such as Gerald Ames playing Bothwell, John Stewart playing George Douglas, the hero. Lionel D'Araigne playing the Earl of Moray, Helen Compton (Fay Compton's sister) is Queen Elizabeth, Nancye Kenyon playing Lady Mary Flemming, and Harvey Braban playing Ruthven.

Film Full of Thrills.

THE picture will be completed by September 15, after five months of work which included a trip to Paris to secure the opening French scenes, when Mary Stuart was Queen regnant of the Court of France, also a trip through Scotland, to Stirling Castle, Edinburgh Castle, Holyrood Palace, Bamborough Castle. The picture is complete with the original atmosphere of the story, and nothing has been spared to give it its dramatic spectacular setting. There are five thrilling duels throughout the picture, and the duellists were specially trained at Bertrand's Fencing Academy for this work. Also the picture will be remarkable not only as a thrilling dramatic story, but because of its close adherence to history. The whole trade will, I am sure, look forward to seeing this picture with intense curiosity.

When Other Lips.

A NEW game is suggested by the remarks of a lecturer in phonetics at an educational conference in London. He says if you look at a film you can soon discover whether the actors are French or English by the way they use their lips. "The Frenchman uses his lips more; the Englishman's lips are flaccid as tripe," he says. As small boys used to call out "beaver," and points were given to the one who shouted first, it might be possible to adapt the idea to the film, and shout "French," or "English," according to the absence or presence of flaccidity. Or "tripe," perhaps? But that might be misunderstood, and viewers who expressed their disgust at poor films by comparing them with the inside lining of a certain animal, might be wrongfully accused of playing the game on their own.

About Face.

AND this reminds me that a story comes from New York that film artistes are flocking to "facial sculptors" for the purpose of having their countenances changed to suit their parts. They seem to be envious of Lon Chaney, who is able to take up or let down his features at will. The "facial sculptor" appears to run a tuck in double chins, dovetail a bridge into a nose, button-hole mouths, and so on; and one actress states she has exploited her nose and mouth for all they are worth, and wants new ones for comedy parts. It must be great fun taking in and letting out reefs in your face, and, incidentally, gives a new meaning to the term: "feature films."

Stage and Screen Celebrities.

THE first night of "Enter Kiki," at the London Playhouse, was by way of being quite a film affair. With Gladys Cooper and Ivor Novello on the stage, and Constance Collier in the stalls, it was quite reminiscent of the "Bohemian Girl," and among those who have appeared on the screen as well as upon the stage, Miss Fay Compton was a prominent occupant of the stalls, and Mr. Owen Nares, who is acting in the new Stoll picture, was also present. American film studios were represented by Rudolph Valentino, who sat in a private box, and Mr. George Arliss, whose picture, "The Ruling Passion," distributed by Allied Artists, opened the trade show of this year in January last.

Marcus Loew and the Metro.

MARCUS LOEW is with us once again, and as will be seen in an interview on another page, has brought with him the big Rex Ingram production, "Scaramouche." Mr. Loew is busily engaged in obtaining a theatre at which to show this picture, and doubtless has in mind the tremendous success of "The Four Horsemen," which he put on in London just about this time last year. The Metro president is particularly optimistic anent the future of the industry, and with his large experience, both as exhibitor and producer, I confess that I would far more willingly take his prophesies concerning the future of this industry than of a certain pessimistic young gentleman whose knowledge at best has been somewhat limited.

Guy Newall As Novelist.

I WAS glad to receive a visit from Guy Newall, who is back again in London with Miss Ivy Duke, having completed the scenario of his first independent production. As my readers are aware, Mr. Newall has been engaged for some time in writing a novel which will form the basis of his new production, and it has, I understand, an exceedingly interesting and original theme. I hope to be able to announce next week the cast and date upon which this picture is expected to be ready.

Good Luck!

EXHIBITORS all over the country will extend good wishes to Mr. W. R. Fuller, assistant secretary of the C.E.A., who was married in London last Saturday to Miss de Jonge. France has been chosen for the honeymoon, where the happy couple are indulging in a walking tour through some of the most picturesque

The "Famed Gentleman."

THERE is underlying Samuel Goldwyn's appeal for new creative imaginations to supply the film industry with a live type of story, more than a suggestion of a trouncing for the recognised writers of best sellers. But he goes woefully astray in his last paragraph, and one can hardly believe that he meant to compare himself with the devil in the words that he used. "Upon finding you, I shall act," he says, "like a famed gentleman who had a high mountain and all the kingdoms of the world at his command." According to the story, the "famed gentleman" was discovered as an impostor, and promptly sent about his business. This is surely not what Samuel Goldwyn meant.

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Marcus Loew in England.

Plans to Show "Scaramouche" in London.

BIG PICTURES THE ORDER OF THE DAY.

MARCUS LOEW.

MARCUS LOEW, the head of Metro Pictures Corporation, is again in England, having arrived a week ago. It is less than twelve months since Mr. Loew was here last, when his outspoken determination to "scrap the lot" of pictures that were not first-class caused considerable comment in the film industry. Later came the leasing of the Palace Theatre for the exhibition of "The Four Horsemen of the Apocalypse," and its screening accompanied by the big orchestra and various effects, struck a new note in showmanship in England.

Rumour has been declaring for some time that it was the intention of Marcus Loew to purchase a theatre in London for showing Metro pictures, and that he was also setting up here a distributing organisation for Metro pictures in London, but when seen by a representative of the FILM RENTER this week, Mr. Loew disavowed altogether the latter scheme, declaring that Jury's would continue to distribute Metro pictures as heretofore. On the subject of the acquisition of a theatre, Mr. Loew was less direct in his statement: "I am only just over here," he said, "and I have no plans made at all. I did not decide to come to England until almost the eve of my departure. My chief business is to put the new big picture, 'Scaramouche,' before the London public, but the theatre at which it will be shown I cannot tell you because, so far, I have not made a single appointment.

"My idea is to secure for 'Scaramouche' a theatre where it can be shown to advantage, and my aim is to help the exhibitor always. The screening of 'The Four Horsemen of the Apocalypse' at the Palace made it a popular picture, and so helped exhibitors everywhere when they secured the picture for their halls.

"We shall open with 'Scaramouche' in London in October, and one thing I want to emphasise is that in doing this we shall be giving the London public the picture four months ahead of America. There are pictures, too, on the boat which have not been seen in New York yet; and they will be showing here at the same time as in America."

"Do you anticipate that 'Scaramouche' will be the success that the 'Four Horsemen' was?"

"It should be," returned Mr. Loew. "It is everything that 'The Four Horsemen' was, and then some. Its cast is bigger, its settings finer, and it has a much better story. Added to that, it has been directed by Rex Ingram, who directed the 'Four Horsemen.' It has all the qualities of a successful picture."

"What else beside 'Scaramouche' will you be showing?"

"Well, there are three big pictures ready. Jackie Coogan will be seen in 'Long Live the King,' which is four times easily as big as anything he has ever done—a real special production. Then there is 'Captain Applejack,' which you know over here in its stage form as 'Ambrose Applejohn's Adventure.' This is being directed by Fred Niblo. Then there is a picture which Barker has directed, with the title of 'The Eternal ——'; wait a minute"; and Mr. Loew reached in an inner pocket for a note-book. "Struggle—that's it. 'The Eternal Struggle.' The negative of that is on the boat."

Turning to matters in America, the FILM RENTER representative asked Mr. Loew the reason for the big production activity that is taking place there. Mr. Loew replied that it was to a large extent due to an increased confidence engendered by the organisation of the whole industry under Will Hays, who had raised the standard of pictures. "Everybody is trying to help Hays because of his undoubted sincerity."

"American pictures are bigger and better because people are realising that there is no room for little pictures. No first-class house can afford to show pictures which are not first-class pictures. The public demand is higher, too. That was abundantly proved in the case of 'The Four Horsemen.' (I am mentioning Metro pictures because, naturally, I am most familiar with them.) Big pictures are being demanded everywhere, and exhibitors are realising this. I would, however, urge exhibitors not to book so far ahead as they have been in the habit of doing, or, if they do book ahead, to leave, at all events, open dates for the inclusion in their programs of the newer, bigger pictures."

Mentioning the large number of costume plays being produced in America, Mr. Loew believed that production of this kind of photoplay was somewhat overdone, for the American public was not so keen as the British upon this type of picture. He felt that pictures had to be big pictures and good pictures and that the American people were much more discriminating than they were and set higher standards of entertainment.

The FILM RENTER representative questioned Mr. Loew regarding colour films, referring to "Toll of the Sea" as an instance. "There is," said Mr. Loew, "some colour work in 'Scaramouche,' which I believe will be greatly appreciated. The Technicolor process which was used in 'Toll of the Sea,' has been greatly improved, and some beautifully soft colour effects have been achieved. This beauty of colour will be seen at its best in an undersea picture of Williamson's that will be ready shortly. This picture gives Technicolor some fine opportunities."

Mr. Loew's stay in England will probably not last longer than a fortnight or three weeks, as he is anxious to get back to his American interests. He hopes within the period named to have all arrangements for the screening of "Scaramouche" practically settled.

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High Rentals.

THE prices that exhibitors have to pay for their films have been very much in the foreground during the past few days, both here and in the United States. In the latter country exhibitors have been forced, so they contend, to increase prices of admission to their theatres, mainly on account of the increasing cost of film-hire charges, and in this country Mr. A. J. Gale, the president of the Cinematograph Exhibitors' Association, also had occasion to deliver some remarks on this burning question at the inauguration of the West Lancashire Branch of the C.E.A. some few days ago.

In the course of his remarks Mr. Gale instanced the fact that whilst exhibitors had a great many more difficulties to contend with, they were actually taking more money at the pay-box at the present time than they did in 1914, pointing out, however, that the overhead expenses at the present moment were out of all proportion to those obtaining nine years ago. Apparently, Mr. Gale's idea of meeting the situation is to have something in the nature of a booking campaign for the industry, so that costs could be kept down without affecting efficiency. Mr. Al. Lichtman, the well-known head of Preferred Pictures, has also had some pungent remarks to make upon the industry on the other side, declaring that picture selling must be put on the basis of a one-price store, and avowing that the exhibitor must be prepared to pay a fair price for the pictures he rents, and the producers must be stopped from employing the various methods some have been using in order to get more than a fair rental price.

High rentals have long been a grievance with exhibitors, and in the warm weather when business is not at all good, it is quite natural to hear complaints from far and wide to the effect that showmen are being asked too much for their film hire. It is quite true that in many instances exhibitors have paid far too much for a picture, but, on the other hand, who is to blame? If an exhibitor thinks that he is being asked to pay too much for the hire of a picture, surely the remedy is in his own hands. Time and again it happens that an exhibitor will pay a heavy hiring fee merely because he is afraid of his opposition getting the picture. Isn't it time that he stood on his own feet, and forgot this way of doing business? The coming year will see a mass of productions from which the exhibitor can choose, such as have never been seen in this country before. America is feverishly producing big photoplays, whilst the British studios are striving their utmost to turn out pictures that will compare with the world's best.

Showmen, generally, are sure to be asked to pay a big price for the hire of these pictures, as many thousands of pounds will have been lavished upon each of them to make them a great drawing power to the public. It is, therefore, for them to consider the value of the picture to the pay-box before entering into contracts.

What is the solution to the problem? Surely, the only fair way of dealing with the whole situation is, if an exhibitor thinks that he is likely to lose on the transaction, then to hire the picture on sharing terms. A percentage basis is the only solution to this problem. It at once eliminates any bargaining between the exhibitor and renter, and sweeps away any bad feelings that must ensue on the exhibitor's side if, at the conclusion of a week's business, he finds that the takings have not come up to expectations. Sharing terms must come for the pictures that are being made, both at home and abroad by reason of the fact that their expense demands a fair return to the producer. Film-hire charge is not a matter for the C.E.A., and the sooner they realise it the better. It is purely the business of exhibitor and renter alone, and if an exhibitor thinks when he is booking a film that he is going to lose money on the deal, why on earth does he book it?

Mr. Gale instanced the fact that exhibitors were paying high prices for " Robin Hood," and there is no shadow of doubt that the showmen generally have paid big prices for this particular production. At the same time they themselves must be the best judges of whether it is going to pay them, for if they have the slightest doubt that they are going to lose on the deal then it is exceedingly stupid business.

Undoubtedly sharing terms in the case of these super productions is the only fair way of dealing with the matter, and the sooner exhibitor and renter realise this, then the sooner the whole trouble will be got over.

Ernest W. Redman

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"Two Sides to a Bargain."

Two Prominent Renters give their Views.

The letters from Mr. Ralph J. Pugh and "An Exhibitor" in last week's issue, and the expression of opinion by Al Lichtman which preceded them, have caused considerable interest among readers of the FILM RENTER, *and the following letters from Colonel H. E. Browne, of Walturdaw's, and Mr. George E. Redman, of Artistic Films, constitute valuable additions to the question. Curiously enough, Colonel Browne's letter points to the remedy suggested in our second leader on page 7, and a prominent exhibitor has this week declared that in sharing terms lies the solution of difficulties of this character.*

FROM COLONEL BROWNE:

"SIR,—I have read with great interest the letters written by Mr. Al Lichtman, Mr. Ralph J. Pugh, and 'An Exhibitor' in your last issue.

"I think the remedy for Mr. Lichtman's trouble, which is really a serious one, is for films to be rented on sharing terms, and for the exhibitor to deal direct with the office of the company, and not through travellers. Until such a condition as this comes about I am afraid we shall always be up against the troubles that Mr. Lichtman complains about.

"With regard to Mr. Pugh's complaint, I think Mr. Pugh is quite right in his remarks, and that as the exhibitor gets cash for goods that he sells, so he should pay cash for the goods that he buys. If they would do this it would make conditions very much easier in the trade.

"With regard to 'An Exhibitor's' complaint, I think he has perfectly good grounds for complaining, and I cannot believe that any reputable firm of renters would allow their salesmen to get a signed contract from an exhibitor and then use that signed contract as a lever to get a bigger price from the opposition. Such complaints as this would be obviated if the exhibitor dealt direct with the office of the company and not through the salesmen.

"One is continually hearing complaints about the high price of films and the high cost of running theatres. I wonder if any of your readers have sat down seriously to consider the number of hands that a film goes through before it reaches the consumer, namely, the public. Each person who handles the film expects to make a profit out of it, and it is these accumulated profits that help to raise the price of film. If the exhibitor would get into the habit of dealing direct with the distributor there would be a considerable saving in the cost of distribution, and if this saving were divided equally between the distributor and the exhibitor it would amount to a good many hundreds of pounds in the course of a year to the individual exhibitor, and the saving to the trade generally would be enormous.—Yours faithfully,

"H. E. BROWNE.

"46, Gerrard Street,
"Shaftesbury Avenue,
"London, W.1."

FROM MR. G. E. REDMAN:

"Sir,—I was very interested in Mr. Pugh's article headed 'Is It Cricket?' and would like to take this opportunity of bearing out the views expressed by Mr. Pugh so far as the company I direct is concerned. It may interest you to know that during the month of July statements were sent out to numerous exhibitors for film hire *then overdue*, and only 33 per cent. of statements sent out have been settled to date. This means that nearly 66 per cent. of those exhibitors have taken more than seven weeks' credit, and the accounts still remain unpaid. This applies to the London branch alone. Is it commercially possible to serve successfully the interests of exhibitors when they in return so lightly overlook their indebtedness to the renter who enables them to keep the ball rolling?

"As regards the exhibitor's side, I sincerely trust that the experience of the exhibitor quoted is an isolated case. This treatment is grossly unfair and unsportsmanlike, and would, I am sure, be condemned by the majority of principals of renting houses. I can conscientiously say no exhibitor has ever received such treatment from Artistic Films, Ltd., or ever will. I am willing to help the exhibitor in every possible way, but I certainly do wish he would help me by paying a little more promptly for 'value received.' My thanks are to those who do pay promptly—my appeal to those who do not!—Yours truly,

"GEO. E. REDMAN,
"Managing Director, Artistic Films, Ltd.
"93 and 95, Wardour Street,
London, W.1."

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Come in and Help!

Samuel Goldwyn's Appeal to Unknown Authors.

PHOTOPLAY MUST EVOLVE A NEW FORM.

SAMUEL GOLDWYN has contributed to the film page of a recent issue of the "New York Times" a lengthy article in which he deplores the absence of new talent in the making of picture stories, and appeals for new creative imaginations to write scenarios for the film.

I have looked heretofore (he says) to established authors because they are believed to be trained in the instincts of drama and story telling. But now I feel that the unknown author is the one I, and the rest of the motion picture industry, need. The novice, whose plot sense far exceeds his feeling for words, will be the giant of the kinema of the future.

For the photoplay must immediately evolve a new form. Only this can extricate it from the morass in which it is now floundering. At the moment it is a twisted thing, a hybrid of most abnormal size. Into it we have been putting all the worn-out ingredients of drama, of literature, of every prose style—and it is none of them. It has been a ridiculous procedure, but it was the ridiculousness of ignorance. We have, frankly, done the best we could. It is as though we had stuffed a sonnet with all the driftwood of literary posturings and then, when its fourteen lines had straggled to seventeen, had found ourselves unable to classify the monster.

Technique Too Difficult.

Yet, when I go out seeking writers I get the answer. "The form of the photoplay—its technique—is too difficult. I cannot be troubled with learning it. I can instead write my novel and sell you the movie rights. I shall earn more money that way." That is the reply I get. Desperately I purchase your novel. Despondently I give it to a "scenario writer." I say despondently because I fear your scorn which is soon to descend upon me. I am not disappointed. Your scorn comes as inevitably as May after April. You shake a saddened head at your friends and murmur that scenarios are written by morons, produced by morons, and witnessed by morons. And if this be as true as you insist it is, I announce loudly that you have only yourself to blame. You had the opportunity to bring up your brain child, and you refused, because you couldn't understand the rules.

If you wanted to write a sonnet you would get your subject matter into fourteen lines, no matter how difficult it might be. If you wanted to write a drama you would recognise that you had to put your story into three or four parts. You would not —not if you wanted to have it produced—have more than two or three settings, and you would probably have only one. You would not allow yourself crowds of people to express what you had to say. You would be aware that the soliloquy, convenient thing that it is, is no longer permitted. You have the common sense to know that if you use the crutch of having servants at the rise of the curtain wandering about telling your plot, you will only have your critics and producer laughing at you. Therefore, you convey your plot to your audience by a more subtle, but nevertheless arbitrary and limited means. You make these compromises throughout the entire piece. Surely the photoplay demands no more than this. And yet you sit about and deride it because you will not learn its form.

Creative Workers Wanted.

This, exactly, is why I am crying out for creative workers who open-mindedly will come into the moving picture industry to think and work in this particular expression. A scenario writer with one flash of originality and true feeling for kinematography can, judged from a financial standpoint, earn anywhere from ten to one hundred thousand dollars yearly. From the standpoint of fame he can be known in two months' time in every spot of the globe. . . . There is no point of civilisation or out of it, that the photoplay does not reach with its appeal. This may not be an art medium. I can't be sure. All art to me is "release." And that is what the photoplay brings to the masses. But certainly if an author has any consciousness of having a "message" to deliver, he cannot find a bigger megaphone. From the standpoint of art he is in a new field, with absolutely no competitors.

Only Two Authors Triumph.

For while many an author has come to California to learn the requirements of the studios, the censors, the fans, and the exhibitors, few have triumphed. Several years ago, when I headed the organisation which now bears my name and in which I still have a large interest despite my independent producing, I created a group which my Press agents called "Eminent Authors."

I secured the services of Mrs. Atherton, Basil King, Rupert Hughes, Maurice Maeterlinck, Rex Beach, Mary Roberts Rinehart and several others. They were, all of them, to study the scenario technique and give me original plots for its use. By the terms of our agreement they received not less than ten thousand dollars a year, irrespective of whether or not they turned in any material suited to my productions. In the event that their stories were acceptable and successful, the royalties increased proportionately. From this group only two came through successfully. They were Rupert Hughes and Rex Beach. I produced two stories of Basil King's and on each of them I lost heavily. Mrs. Atherton left, saying the technique was impossible to her style of work. Mrs. Rinehart found that in the realm of drama and novel she could with less difficulty make more money, and decided to get her splendid stories into movies by the usual "movie rights" method. Maeterlinck came to me after several months and said, "I cannot write for you, or for America. For you want love stories and you will not permit adultery, and when writing of one I write always of the other."

Follow the Story.

So the failure of these established novelists only serves to point the opportunity that really lies waiting. I believe, and I am almost willing to guarantee, that the writer who will learn the rules and then watch his story from the day it leaves his typewriter to the time it adorns the celluloid, will have no cause for unhappiness. But he must recognise that the photoplay is not a set of illustrated subtitles nor a series of exclamations interrupted by pictures. He must learn the language of pantomime and a certain sensible symbolism.

So I re-utter my cry to America for freshly creative imaginations. If you have this power, I await you eagerly, and upon finding you I shall act like a famed gentleman who had a high mountain and all the kingdoms of the world at his command.

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Backward Glances a

A MEETING of members of the Cinematograph Exhibitors' Association in the West Lancashire area was held at Preston on Friday, July 27, 1923, to formally constitute a branch for that area. In addition to members, there were present the president of the C.E.A., Major A. J. Gale, O.B.E., J.P.; Mr. J. H. Dovener, vice-president; Alderman E. Trounson, J.P.; Messrs. W. Stephenson, chairman of the Manchester Branch; W. Gavázzi King, general secretary; F. Worswick, of Wigan; J. Stansfield, of Stockport; and F. Carlton, organising secretary.

The proceedings were opened by the president of the Cinematograph Exhibitors' Association, Major Gale, in accordance with rule, taking the chair and calling upon the general secretary to read the minute of the General Council sanctioning the formation of the branch in accordance with the requisition signed by twenty-eight members.

Mr. H. Hargreaves, of Morecambe, stated that since the previous meeting held at Preston a dear old friend in the person of Councillor Leslie Knight had passed away, and he thought they might well express their sympathy by passing a vote of condolence.

The Chairman said he had been greatly impressed at the last meeting by the interest displayed by the late Councillor Knight in the proceedings, and he was sure that the deceased gentleman would have been a good friend to the Association. He grieved that Preston had lost him.

It was mentioned that Mr. Hargreaves had sent a wreath on behalf of the branch, which had been acknowledged. The vote was passed, all present standing.

Appointment of Officers.

The Chairman then proceeded to deal with the items on the agenda, the first being the business of appointing a chairman for the branch for the remainder of the current year.

Mr. Hargreaves moved, Mr. Battersby seconded, and others supported the appointment of Mr. T. Smethurst, of Blackpool, to the position of chairman, which was unanimously agreed. It was decided that Mr. Smethurst should be communicated with by telephone and a personal call made upon him by Alderman Trounson.

For the position of vice-chairman, Mr. I. V. Yeatman proposed the name of Mr. G. Carter, but Mr. Carter having declined, it was moved that Mr. H. Hargreaves be appointed to the office. Mr. Hargreaves declined, and moved that Mr. Yeatman be appointed. This was seconded by Mr. Foster, and, having been generally supported, was finally on a vote unanimously adopted, and Mr. Yeatman took the chair in the absence of the newly-elected chairman. He thanked the members for the confidence they had displayed in him in electing him to the position, and promised to give energetic support to Mr. Smethurst.

The meeting then proceeded to elect a secretary, and the question was asked if the position would be honorary or otherwise, to which Mr. Carlton replied that in the present circumstances it would be necessary that the position should in the meantime be honorary.

It was moved, and duly seconded, that Mr. Yeatman, in addition to holding the office of vice-chairman, should be asked to accept the position of secretary, and Mr. Yeatman having agreed, he was duly elected.

On the motion of Mr. Else, seconded by Mr. Foster, Mr. Hargreaves was elected treasurer.

On the matter of electing a committee, the General Secretary pointed out that it was provided by rule that the committee must consist of not less than six or more than twenty members.

Mr. Hargreaves was of the opinion that there should be an advisory committee elected from the full committee in order that personal matters might be brought before a smaller number of gentlemen so that members might get advice without any unnecessary publicity.

The General Secretary suggested that it might be desirable to have three small committees appointed, one at Blackpool, one at Morecambe, and one at Preston, and that the members forming such a committee might act in an advisory capacity as an executive of the general committee.

It was agreed that there should be a general committee and an executive advisory committee formed from it.

Mr. Hargreaves proposed, and Mr. Foster seconded, that the committee should consist of three representatives from Blackpool, three from Preston, two from Morecambe, two from Lancaster, two from Barrow and one from Ulverston. He thought this would be a representative committee, and would possess as many members as would be necessary. In the course of his observations Mr. Hargreaves referred to the difficulties surrounding the position of a manager of a hall where a director was the nominee to the C.E.A. It was, in his opinion, extremely desirable that the managers on the spot should be in touch with the Association, but if they were not appointed nominees it created difficulties.

In the course of discussion it was agreed that in all instances where the manager was not the nominee the proprietor should be approached to appoint him, and Mr. Worswick suggested they might be invited to be present although not to take any part in the actual business.

It was formally agreed by the meeting to accept the proposition of Mr. Hargreaves to appoint a committee of thirteen in the proportions named, with power to add to their number in accordance with rule.

An Offending Circular.

The formal appointments having been concluded, Mr. W. Stephenson said he would like to refer to certain incidents which occurred at the last meeting in that place, as he understood Mr. Carlton found it necessary to leave the meeting before its conclusion for business reasons. He was not in a position to deal with a certain letter which had been widely circulated, and which contained a number of serious misstatements which Mr. Carlton ought to be enabled to contradict.

Mr. Foster said they could save Mr. Carlton's time, as whatever had been stated in the circular referred to would be treated with contempt. It was, in his opinion, quite unnecessary for Mr. Carlton to take any notice of the statements made.

Mr. Carlton, however, considered that an explanation was due from him to his friends who were present from London. Whilst the whole tone of the circular in question was objection-

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able, there were two points upon which he thought it would be necessary to make a statement. It was insinuated that he (Mr. Carlton) had assisted at the formation of the C.P.M.A. He wished to say emphatically that, on the contrary, he was present at the meeting merely with a view to learn what its objects and purposes were, and the part he took in it was confined to raising an objection, happily one which was met, to the body being called the Lancashire Cinematograph Exhibitors' Association. It was utterly and entirely false to suggest that he took any part in the formation of that body.

The other point was with reference to the suggestion that there had been an agreement made with the P.E.P.M.A. and himself to refrain from propaganda in connection with the Association they represented during the campaign in connection with the abolition of the Entertainments Tax. No such agreement was made, and in this matter he was able to state unequivocably that Mr. Percival not only confirmed, but pointed out that it was impossible for such an agreement to have been made in view of the fact that he would have been precluded from publishing the official organ of his body.

A Booking Campaign.

Major A. J. Gale, O.B.E., J.P., president of the C.E.A., then addressed the meeting. He said that no one would attempt to disguise the fact that at the moment the kinema business was passing through troubled times, but bad as trade was, the sun always stood at the top of the poll as the dominating factor in influencing the pay-box. They had, however, to look forward, and only to look back in order to discover mistakes and note advantages. He was strongly of the opinion, and had expressed his views already frequently, that they wanted something in the nature of a booking campaign for the industry. It was essential to get costs down without affecting efficiency. It was an interesting and illuminating fact which he had mentioned in the course of conversation with Mr. King on the journey to Preston, that if exhibitors would take the trouble to look back into the returns for 1914, they would find that at the present juncture, notwithstanding all the difficulties they had to contend with, they were actually taking more money at the pay-box than they did in 1914. If, however, they looked at the other side of the balance-sheet they would find that the overhead expenses were out of all proportion to those of 1914. This excess of expenditure, although affected to some extent by the increase of other costs, was in the main due to the increased prices being paid for films.

A Counter Movement.

One other observation he must make. He was sensible that the attitude he had adopted on the subject of film prices was affecting the renters, and his propaganda against high prices was apparently influencing a counter-movement. It had been bruited abroad that this propaganda was influenced by the expectation that because of his position as president of the C.E.A. he would secure his films at a cheaper rate. This was a particularly objectionable suggestion, and one which it was impossible to trace to its original source, but he challenged any renter to prove that he had obtained films on better terms as a consequence of his position. He was prepared to submit his books to examination, and it would be found that the prices he paid were substantially on the same level as they had always been, and he was satisfied that if exhibitors would only stand out against the absurd prices asked for so-called super-productions and would refrain from playing into the renters' hands in an absurd effort to counter the movements of their opposition, bad as the situation was, it would rapidly become normal. Exhibitors who agreed to the terms which were being quoted for such films as "Robin Hood," were simply playing into the renters' hands, and in the result doing very serious injury to the whole trade.

Negotiations with P.R.S.

Major Gale made a reference to the negotiations which were proceeding with the Performing Right Society in regard to the question of kinema music, and pointed out that a sub-committee had been sitting for some considerable time past and had met the controller of the P.R.S. on several occasions in negotiations concerning a new contract. Whilst he was bound to say that the difficulties they had to encounter were very serious, the committee was quite determined that it would not agree to a contract which was not such as would place the Association in a better position than it had been hitherto. At that juncture it was not possible to say more on that subject, but he hoped the committee would soon be in a position to report to the General Council.

A Step to National Solidarity.

Mr. J. H. Dovener said it was an auspicious occasion inasmuch as they were reinaugurating the West Lancashire Branch. The C.E.A. progressed steadily and the members of the General Council looked forward with pleasure to a representative from that area attending its meetings and bringing their viewpoint forward. The next step to local solidarity was national. No purely local body could hope in ordinary circumstances to influence national councils, unless it was represented on a national body. The continued success of the C.E.A. was largely due to its democratic character. Any member from any part of that area could come to their meetings, voice his grievance, or move a resolution, and if the branch desired the matter to be dealt with further, it adopted the resolution and forwarded it to the General Council. At the following meeting of that body the delegate brought the matter forward, and if it commended itself to the majority of the Council, a decision was reached in that way which was reflected throughout the country, entirely as the result of the initiative of your member.

Work of the Association.

The Association went so far as to say that it knew of no other body catering solely for the exhibitor that had achieved for him any tangible results. One of the principal functions of the Association was to protect the interests of its members from encroachment. Various bodies throughout the country had attempted to impose upon licensees regulations which were unreasonable, unfair and altogether beyond the powers conferred upon them. The Association was constantly dealing with cases of this kind with satisfactory results. The Association's solicitor, Mr. Norman Hart, frequently went before licensing

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OPENING OF C.E.A. BRANCH AT PRESTON—*Continued.*

authorities and other public bodies for the purpose of dealing with these matters rarely without success. If they could imagine the restrictions they would have had but for the C.E.A., they would not need to ask what the C.E.A. did to justify its existence. As a defensive organisation only it was doing work for them the whole year round.

To Emulate Example of Manchester.

Manchester had in a short space of time turned itself into a flourishing branch of the C.E.A., with an extremely satisfactory bank balance. Their chairman, Mr. W. Stephenson, let them know what that city thought when he attended their Council meetings. It had only needed West Lancashire to revive its interests and emulate the example of Manchester, as they showed every intention of doing, for the whole of Lancashire to be represented on the General Council of the C.E.A., in such force and vigour of opinion that would ensure its interests always receiving due consideration.

C.E.A. Film Reports.

Mr. Dovener said he would then turn to another phase of the utility of the Association, which he introduced by reference to the obvious fact that their business consisted to a great extent in booking films. So many people with a varying amount of knowledge told them how to get the public into their theatres that the simplest method, viz., of booking good and suitable films, seemed at times to be lost sight of in the multitude of suggestions. Film prices represented one aspect, which their worthy president had very courageously made the theme of his year of office, and he was glad to say that exhibitors throughout the country were sitting up and taking notice of the very sound opinions he had expressed.

The object of these remarks, however, was to draw attention to the admirable C.E.A. Film Report, which was edited by Mr. W. Gavazzi King, the general secretary, who probably knew as much about the value of a film as anyone in the trade. It was impossible for an exhibitor to see every film, and many were not in the position to employ a representative specially for the purpose. Exhibitors were, therefore, driven either to accept the statements of the renters' traveller who, as they all knew, was not always a gentleman incapable of exaggeration—or else to rely upon reports.

Bags Full of "Winners."

Every film traveller carried with him a bag full of winners and it might appear that all one had to do was to close one's eyes, put a hand in the bag, and draw out a film, and the only difficulty would be to find a man strong enough to carry their takings to the bank. Experience had proved otherwise, and the need for reliable and accurate reports on films was an essential to the business.

Absolute impartiality in the C.E.A. film report was secured by obtaining at least four opinions on each film, sometimes there were five or more. When it happened that the viewers differed in their opinion, the general secretary saw the film himself. The reports were sent to every member, and if they referred to them before booking less would be heard of the extravagant prices that were paid. As one who had studied the reports with profit he could cordially recommend his brother exhibitors to do the same.

There were many more advantages attaching to the C.E.A. on which he could speak at great length, but he thought he had indicated (although briefly) some of the good work which was being carried out surely and steadily—though not shouted from the house-tops—by the Association, and he was sure that the formation of the branch would be the means whereby exhibitors in that area, if they would only take a lively interest in the affairs of the Association, would be able to reap much advantage and profit to themselves.

The Lesson of the Tax Campaign.

After Alderman Trounson had briefly reviewed the tax campaign, Mr. Gavazzi King said that nothing, so far as those concerned with the conduct of the campaign believed to be wise and possible, was left undone. He was absolutely certain that had the promises which were received matured, as they had a right to expect, a reduction, if not the abolition, of the Entertainments Tax would have been assured. One lesson, he thought, was to be learned from the campaign. In future efforts it would be necessary to get a greater amount and more effective support from the screens and the public. It was said, and rightly said, that it was undesirable to use the screens for political purposes. Exhibitors, however, must regard the screen as their chief weapon, and unless they were prepared to ignore politics and unite in the proper and legitimate use of the screen he was perfectly satisfied they would not succeed. It was markedly evident that the Press generally maintained a determined silence and failed to give the cause of the entertainment world that powerful support which was essential to success. This attitude could only be overcome by getting the Press to realise that the public were as much interested as the trade, and had as much to gain from persistence in their efforts to abolish the tax.

He was gratified to hear the observations which Mr. Dovener had made on the subject of the film report.

Mr. Worswick said that in the House of Commons Sir Alfred Butt, a leading figure in the theatrical and music hall world had voted against them. He had written to Sir William Joynson Hicks on the subject of the statements that gentleman had made in the House, and he had received a reply which indicated the surprise of the Minister at the figures presented to him.

Thanks to the President.

Mr. Foster proposed a vote of thanks to the president, Major A. J. Gale, O.B.E., J.P., and the other visitors. He said he was impressed with all they had heard, and was sorry they had not had a larger meeting. One thing which particularly impressed him was the president's message on the subject of film hire. He would carry it forward to his friends and show them the position it would put them in in view of their difficulties.

Responding to the vote of thanks, Major Gale said he was delighted to come to Preston, and was happy to be amongst them, and would be glad to come again, as would his colleagues, if they wanted them. He had only touched the fringe of matters that day with which the C.E.A. dealt. There were other things to which he would have liked to allude, amongst them the Home Office regulations. He urged them to get an able delegate, and said he was at their disposal at any time.

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ADOLPH ZUKOR *presents a*

William de Mille

production

"NICE PEOPLE"

with

WALLACE REID · BEBE DANIELS

JULIA FAYE *and* CONRAD NAGEL

From the play by RACHEL CROTHERS

Scenario by CLARA BERANGER.

A Paramount Picture

Released Jan 7. 1924.

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JESSE L. LASKY
presents a

George Melford
production

"JAVA HEAD"

with

BEATRICE JOY, JACQUELINE LOGAN,
RAYMOND HATTON, GEORGE FAWCETT
and ALBERT ROSCOE

Adapted by Waldemar Young
FROM THE NOVEL BY
Joseph Hergesheimer

A Paramount Picture

Released Jan. 14. 1924

FAMOUS-LASKY FILM SERVICE LTD.
LONDON

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Leeds and Summer-time Closing

Two District Theatres to Make an Interesting Experiment— Mr. Leonard Denham's Idea

From our Leeds Correspondent.

THE question of the closing down of kinemas in the hottest months of summer as a means of saving instead of losing money, has exercised very powerfully the minds of Yorkshire exhibitors all this summer. The Sheffield Branch of the C.E.A., as a body, has discussed the idea and, with a view to a further discussion and decision, has decided not to book any films for next July. Leeds exhibitors, although they have not discussed the question as a body, have discussed it informally, but it has been left to two well-known exhibitors in the Headingley district—Mr. Leonard Denham, of the Lounge; and Mr. Owen Brooks, of the Headingley Picture House—to come to an actual decision and to float the scheme in their own district. Mr. Brooks has agreed to close down the whole of next June and Mr. Denham the whole of July.

Suggestion For Local Agreements.

Mr. Denham, who in common with many other individual Yorkshire exhibitors has advocated some such idea of closing down for the last three years, considers that rather than that the whole of the kinemas in the country should close down in one month of the year, say July, it would be better for exhibitors in the various districts of a big city, or for the two, say, in a smaller town, to get together and agree for one to close down one month and the other another.

"Give your patrons a rest," says Mr. Denham, "and they will come back fresh, more keen, and with more vigour. Instead of losing money you will save it. There must be many houses with rates of £500 a year to pay. If such houses closed down for a month every summer their loss would only be about £10 for that month, whereas on the basis of this summer's working they must have been losing anything in the neighbourhood of at least £40 or £50 a week.

Turning Loss Into Gain.

"During the month No. 1 kinema is closed down, many of its patrons will go to No. 2 kinema, and the effect of the influx will be, more often than not, to turn a losing account into a paying account, if not actually a profit-paying week. The idea could be carried out with the theatres in the centre of the city just as well as with the district theatres."

What Exhibitors Think of the Scheme.

Although this Headingley experiment is the first and only one of its kind in the Leeds district, there is every prospect of other such schemes materialising, for it may safely be said that over fifty per cent. of the Leeds exhibitors, although they have not yet dared to make the experiment, are in favour of it.

Birmingham C.E.A. Topics

New Censorship Regulation Suggested by Justices

By our Birmingham Correspondent

FOLLOWING the July meeting of the Birmingham Branch of the C.E.A. it was announced that the Justices were considering additional regulations in regard to the censorship of films to be shown at the city kinemas. Under the existing conditions the agreement between the Joint Committee of the Justices and the branch stipulates that no film shall be exhibited which has not been passed by the British Board of Film Censors, with the exception of scientific, travel, and educational subjects. The Justices will view by appointment any film to which the Association may call their attention. Any deletion required from or objection made to a film by the Justices shall be communicated by the Association to the renters, and any such deletion or objection shall apply to all kinemas in the city. Propaganda films shall not be shown for gain, or as part of the ordinary entertainment. Lastly, that a film which has been passed by the British Board of Film Censors for exhibition to adults only (an "A" film) shall not be exhibited at any children's matinee.

After full discussion it was decided to ask the members of the Joint Committee to reply and to act as they think fit.

Transit of Films.

The Secretary read correspondence from the railway company with reference to accepting films after 11 o'clock. The Secretary further stated that when in conversation with the representative of the railway company he had been informed that films would be taken in at any time. It was suggested that in reply to the railway company's request for a concrete case where films had been refused, that the member in question be invited to give particulars.

The E.T.U.

A letter was read from the Electrical Trades Union stating that the Cinema Branch was closed, and that therefore the agreement was now at an end.

Privilege Tickets.

The Secretary read an application from the Privilege Ticket movement requesting the members to allow their members a reduced admission charge. It was resolved, however, that their application could not be entertained, and the secretary was requested to so inform all houses who were giving such privileges.

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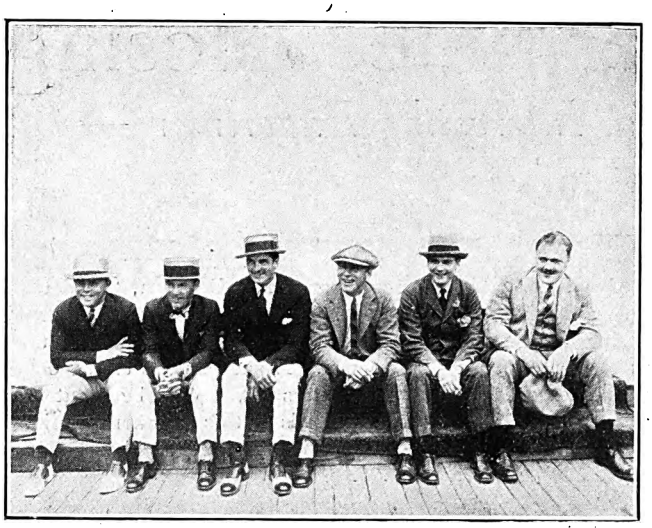
HOLLYWOOD COMEDY STARS (Men).

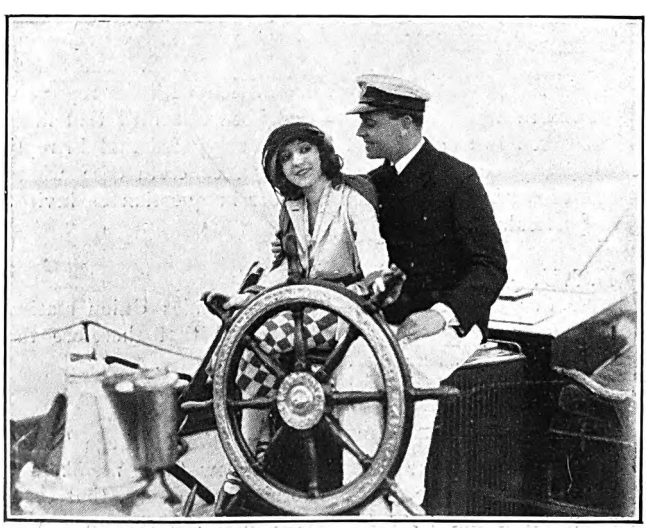


Left to Right: Bobby Vernon, Neal Burns, Earl Rodney, Jimmie Adams, Jimmie Harrison, Bill Irving, who are playing in the new Gaumont series of "HOLLYWOOD COMEDIES."

WHAT is the first thing the public look for in a film? Is it a good story; is it originality of treatment; or is it excellence of production and acting? If it is one or more of these things, they will certainly find what they seek in the new Granger film, "Ole Bill of Paris," which is to be presented to the trade at the New Scala Theatre, Charlotte Street, London, W., on Tuesday, August 14, at 3 p.m. This film, which is a version of Anatole France's famous novel of French coster life, "Crainquebille," is said to have astounded all who have seen it. The acting of Maurice de Feraudy in the title rôle is a great piece of characterisation; the production by Jacques Feyder (of "Atlantide" fame) is wonderful; and the titles by W. Pett Ridge are screamingly funny.

Mary Rorke in a Costume Play.

Mary Rorke, who is one of the veterans of stage and screen, has a big part in the new Granger-Davidson super production, "M'Lord o' the White Road." She plays the rôle of Lady Genevieve Collingway, a great match-maker in this tale of the good old days. Miss Rorke has had a long career on the screen, and played leading parts in the following successes, "The Second Mrs. Tanqueray," "Comin' Thro' the Rye," and "The Marriage of William Ashe," and the Granger films, "Tinker, Tailor," "The Right Element," and "Unmarried."



Scene from "THE HOTTENTOT," First National big racing picture, due for release shortly.

Round the L

Activities and Projects

A Good Exploitation Subject.

"The Dangerous Age," which First National will release as one of their major pictures in October, has already been shown in America, where the critics, including Dannenburg of "Film Daily," describe this latest John M. Stahl production as one of the best pictures of the year. It is a Louis B. Mayer production, which lends itself to, and on the other side of the water received, extraordinary exploitation, which included, among other features, the posting of four thousand one-sheets (double crown) on the roads leading into the city of Paterson, where the film was first shown to the public. Among the novelties distributed with the picture was a helpful and neat 3 x 2 booklet, cleverly laid out in 14 pages, and entitled "The Dangerous Age of Man, written by a Successful Wife." We understand that First National, Limited, is getting out a similar booklet on this production. "The Dangerous Age" features Lewis Stone and Ruth Clifford, with Edith Roberts, Cleo Maddison, Lincoln Stedman, prominent in a large supporting cast. One of the thrills of the picture is the spectacular wreck of a racing car driven by Lewis Stone, who disputed the right of way of a Southern Pacific railroad express train of eight coaches.

Baby Peggy Comedies Arrive.

European Motion Picture Co., Ltd., announce the arrival of the already famous Baby Peggy Comedies, which they will show to the trade in the New Gallery Kinema, on Wednesday, August 15, at 11 a.m. Baby Peggy has achieved fame in America, where this little four-year-old has become the most popular child actress in the country. Her screen career, covering less than eighteen months, has already been along the flowered path of popularity, which has left her entirely unspoiled. At the Rivoli, New York, such is the superb drawing power of this Century Comedy star, that comedies such as "Peg o' the Movies" and "The Kid Reporter" have shared the "boom" and the house front light with the super. Some idea of the hunch a Baby Peggy Comedy possesses may be gauged from a comment by W. A. Johnson, the editor of "Moving Picture News." "The public is surfeited with—just pictures. Last week, being one of an audience that sat flabbily through a feature—rated a good one, joined in the universal gasp of relief and delight when a Baby Peggy picture came on. It was so different." A series of six Baby Peggy Comedies will be released almost immediately by European Motion Picture Co.

"The Midnight Guest."

European Motion Picture Co., Ltd., will trade show in their private theatre on Tuesday, August 14, at 11 a.m., and 2-30 p.m., and on Wednesday, August 15, at 2-30 p.m., one of the Capitol Nine of Universal Special Attractions entitled "The Midnight Guest," starring Grace Darmond. Adapted from a story by Rupert Julian, the director of "Merry-Go-Round," "The Midnight Guest" portrays the character of an orphan girl of the underworld under the domination of a crook, but

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London Trade.

of the Renting Houses.

afterwards championed by a young man, an idealist, who forces her from her tainted surroundings, and subsequently marries her. It is claimed that the "eternal triangle" story is told in a strange, yet human, way, and depicts the mental workings of the cynic and optimist in a clever manner. Mahlon Hamilton, Clyde Filmore, Pat Harmon, and Mathilde Brundage appear in the supporting rôles.

Change of Address.

General Kinema Films, Ltd., have changed their address this week, and ask that all exhibitors will make a note of the removal. The address is now 197, Wardour Street, and there on Thursday last a little informal housewarming took place. The Company's 'phone numbers remain as heretofore—Regent 3000 and 3001.

First National's Coming Pictures.

Later this month (August) First National will issue its autumn announcement in the form of a handsome brochure containing illustrations and descriptive matter of the first thirty of that firm's more important offerings for 1923-1924. In addition to what is expected to be an attractive directory of worth-while major pictures, the brochure will contain, we are informed, a resumé of important announcements which, it is expected, will be made at the Convention Dinner.

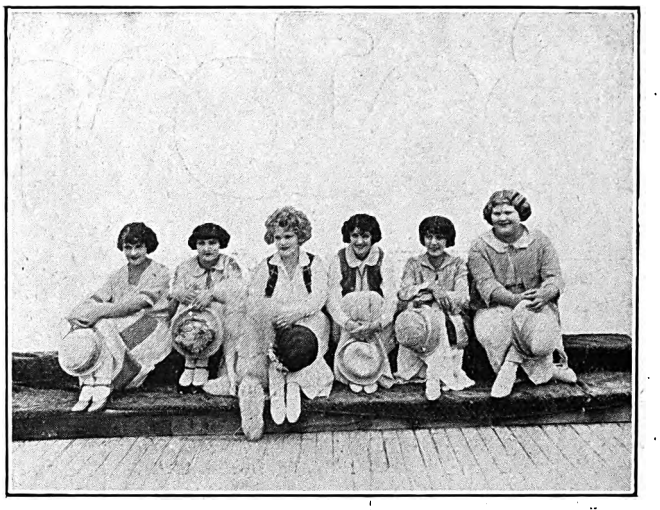
George Melford's Production of "Java Head."

The dramatic consequences of an American seaman's marriage with a high-born Chinese maiden, whom he weds despite his love for a girl "back home," are said to be very strikingly related in George Melford's Paramount picturisation of "Java Head," a film version of the famous novel by Joseph Hergesheimer, which will be trade shown by Famous-Lasky on Tuesday, August 14, at the New Gallery Kinema, at 11 a.m. Mr. Melford will, of course, be remembered as the creator of the enormously successful picturisation of "The Sheik." His present production, which abounds in thrilling incidents, is described as a very beautiful and imposing one. The featured players are Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett, and Albert Roscoe.

A.F.N.'s "Hottentot."

What is promised as one of the biggest comedy-dramas of the year is Thomas H. Ince's version of a very successful play, "The Hottentot." It is a racing story, but there is more than the usual sporting thrills in it, and we are told that the comedy is real comedy. At any rate, the climax, of a yachtsman, terrified of horses, riding in a steeplechase, suggests a tempting situation for the producer who is capable of appreciating fun, and there is a cast capable of playing up to his utmost demands. Douglas McLean and Madge Bellamy are supported by Martin Best, Truly Shattuck, Dwight Crittenden, Stanhope Wheatcroft, Lila Leslie, and Harry Booker, not to mention the horse, who is the centre of much of the trouble. The date of the trade show by A.F.N. will be announced later.

HOLLYWOOD COMEDY STARS (Ladies).



Left to Right: Dorothy Devore, Vera Steadman, Charlotte Merriam, Natalie Joyce, Hazel Deane, Babe London, who are playing in the new Gaumont series of "Hollywood Comedies."

FILM PRODUCING LOSSES.

WOMAN BANKRUPT.

THE creditors of Gertrude Bain, who stated that she incurred heavy losses in financing a film-producing company, met on Wednesday at the London Bankruptcy Court under a receiving order made on the debtor's own petition. The debtor, in a preliminary examination, stated that in 1918 she was induced by Mr. David Falcke to finance the company, and provided £2,000 out of her private resources. She was appointed a director without salary. The company was registered as the British Lion Films, Ltd. The company took studios at Burnham Wood, Elstree; and she provided funds until her private means, amounting to £6,000, were exhausted. The company also borrowed from moneylenders a further £6,000 on promissory notes signed by Mr. Falcke, herself, and the company. She estimated her liabilities at nearly £12,000 and disclosed no assets. The case was left in the hands of the Official Receiver for administration in bankruptcy.

Scene from "Java Head."

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The Latest Releases of

Baby Peggy

The Pictures the whole Country is waiting for!

Peg o' the Movies

As bright and smart a bellhop as ever took a tip. Here Peggy, at her sweetest takes and hands them out — tips, of course! A scream sensation all the way.

TRADE SHOW

NEW GALLERY KINEMA

Wednesday August 15

at 11 a.m.

Tips

Here Baby Peggy imitates Lloyd, Chaplin and other screen favorites. A scream from start to finish!

Sweetie

Sweet - cute - adorable - that's Sweetie. But she has a bit of the divil in 'er - and when that gets loose - well, prepare for a whirlwind of laughter!

The Kid Reporter

Baby Peggy puts over a live-wire news scoop and wins a fortune amid a gale of laughter.

Carmen Jr.

A flip of the head, a drooping of the eyes — and Peggy captures your heart in her rib-tickling burlesque of a Spanish fandango dancer.

Taking Orders

Her dad was a dentist—business poor. So Peggy solves the problem: opens a restaurant—the food sends folks scurrying to Dad's dental parlor. Clean—clever—cute

SOLD IN A SERIES OF SIX

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CENTURY COMEDIES

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LON CHANEY

VIRGINIA VALLI

and an all star cast

in

UNIVERSAL JEWEL

presented by

CARL LAEMMLE

directed by

LAMBERT HILLYER

TRADE SHOW

NEW GALLERY KINEMA

Friday, Aug 10th at 11 a.m.

The Shock

European Motion Picture Co. Ltd

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London and Home Counties C.E.A.

Executive Council Discusses Varied Agenda

AT a meeting of the Executive Committee of the London and Home Counties Branch, held at the Piccadilly Circus Cinematograph Theatre, Great Windmill Street, W.1., several matters of great interest appeared on the agenda. There were present Captain J. W. Barber (in the chair), Major A. J. Gale, W. E. Gillespie, F. R. Goodwin, W. Harris, Councillor T. L. Harrold, Ernest W. P. Peall, W. Herbert Percy, H. Sheffield, Victor Sheridan and Captain J. Bell White. The assistant secretary (A. Taylor) was in attendance.

The minutes of the previous meeting (June 27) were read, confirmed, and signed by the chairman, and arising out of same the Secretary reported that a Special Committee had been set up by the General Council to deal with the menace of the camp kinema. Captain J. Bell White read correspondence which had passed between Commander Burney, M.P. for Uxbridge, and the Minister for Air, Sir Samuel Hoare, on this matter, and drew attention to the article which appeared in the Journal of the Royal United Services Institution, advocating the erection of a kinematograph theatre in each garrison as an aid to training, which further advocated opening such theatres to the public in order to help defray the costs of such theatres. After further discussion it was moved by Mr. Ernest W. P. Peall, seconded by Mr. W. Harris, and unanimously agreed, that the general secretary be requested to convene an early meeting of this Special Committee, to which Captain J. Bell White be invited.

The Secretary read a letter regretting non-attendance from Mr. C. Hartley-Davies, also a letter intimating that Mr. Thos. F. Gillett had entered a nursing home and recently undergone an operation. The Secretary was instructed to convey the good wishes of the members to Mr. Gillett.

An application for the display of slides by the British Olympic Association was referred to the individual discretion of members, the committee raising no objection.

The Secretary read a letter from Messrs. Harris and Gillow offering their experience to exhibitors in the matter of assessment, Schedule "A," the contents of which were duly noted.

Upon correspondence referred from the General Council from the Mayor of Westminster, requesting a representative upon his King's Roll Committee, it was moved by Major A. J. Gale, seconded by Mr. Ernest W. P. Peall, supported by Mr. Victor Sheridan, and agreed, that the chairman, Captain J. W. Barber, should represent the branch.

Poster Prices.

Mr. Victor Sheridan again drew attention by letter to the extortionate prices extracted from exhibitors for posters. Mr. Sheridan claimed that although posters increased in price 100 per cent. during the war, no reduction had been made by the renters in spite of the fact that the cost of paper, printers' labour, etc., had come down. He further stated that although many renters charged 3s. for six-sheet posters, how was it that the First National Pictures, Ltd., only charged 1s. 6d. for the same poster? He wondered whether exhibitors had ever taken the trouble to compare the amount they paid for posters per annum with their actual film hire, also how such amount compared with their actual profit, and contended that renters were making a profit in this connection of 200 per cent., although publicity should be part and parcel of the renters' service, as it was in America, and the cost of posters to the exhibitor should be as near to actual cost to the renter, plus overheads. Discussion ensued, and it was unanimously agreed that Mr. Victor Sheridan and the assistant secretary draw up a suitable letter to be circulated to all members, with specific recommendations in this matter, and, further, that a copy of this letter be forwarded for the consideration of the General Council, the branch urging the advisability of this communication being forwarded by that body to all members of the Association.

Charity Performances.

The Secretary read a letter from the London County Council stating that that body may perhaps consider an alteration in the amount paid by theatres to charity in respect of Sunday evening performances, and upon the general feeling of the meeting being that the present system was favourable in many ways both to the Council and licensees, and that any change was considered unnecessary, Mr. Victor Sheridan moved, Mr. W. Harris seconded, and it was agreed, that it be referred to the chairman, Messrs. F. R. Goodwin, Ernest W. P. Peall, and the secretary, to forward a suitable reply.

Major A. J. Gale stated that it had been decided to nominate Captain J. W. Barber as vice-president of the Association for the forthcoming year, and he hoped that this information would be made widely known by the members present.

A vote of thanks to Mr. Ernest W. P. Peall for the use of the theatre terminated the proceedings.

THE DEMAND FOR COLOURFUL ROMANCE

"INIQUITY" A PICTURE TO MEET THIS DEMAND

THE fact that producers are seizing upon colourful, romantic episodes in history and fantasy is definite proof of their judgment in sensing the desires of the public. After every great upheaval in history, such as the past war, when the thoughts and customs of peoples have undergone a change in four years that in peace times would occupy a space of fifty years, the entertainment demanded by the people has always been of a romantic nature. Every picture, whether historical or otherwise, must be told with so much dramatic power that the actors become modern people who speak to us, directly across the gap of time, of social custom and class interests.

The screen to-day is turning more and more to production of fantasy and romance, overcoming the prejudice against historical films merely because the actors wear costumes of other days, and accepting them as the films of the immediate future.

"Iniquity," for instance, a big special production coming from Wardour Films, Ltd., is a picture based upon the historical romance concerning the momentous career of Cæsar Borgia.

It is produced upon the grand scale and lavishly presented. The production, being of German origin, is the work of the great Continental producer, Richard Oswald, who spent nine months in directing and building up the elaborate settings which are a feature in this colossal production, altogether a magnificent spectacle and one of the most intensely dramatic stories ever screened.

The cast of "Iniquity" includes Liane Haid, universally acclaimed the most beautiful woman who had ever appeared on the screen, in the rôle of Lucrezia Borgia, supported by Conrad Veidt, who plays the part of Cæsar Borgia, and the masterly handling of the well-chosen ensemble make it evident that the producer, Richard Oswald, is a man to be reckoned with.

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OLE BILL

THE "DIFFERENT" FILM WHICH WILL RECEI

From the famous novel, "Crainquebille," by
ANATOLE FRANCE.
Les Films Legrand Production.
Produced by JACQUES FEYDER (of "Atlantide" fame.)
Titled by W. PETT RIDGE
Featuring MAURICE DE FERAUDY, (of the Comédie Français.)

Controlled throughout

GRANGER'S EX

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OF PARIS

VE A GREAT WELCOME FROM THE PUBLIC.

LONDON TRADE SHOW,

NEW SCALA THEATRE,
CHARLOTTE ST., W. 1.

Tuesday August 14, : : : at 3 p.m.

PROVINCIAL TRADE SHOWS.

LIVERPOOL :
Palais de Luxe, Lime Street, Monday August 13, at 11 a.m.

MANCHESTER :
Gaiety Theatre, Peter Street, Tuesday, August 14, at 11-15 a.m.

LEEDS .
The Majestic, City Square, Friday August 17, at 11 a.m.

LEEDS :
The Cinema Exchange, Queen's Arcade, Friday August 17, at 2-15 p.m.

BIRMINGHAM :
Scala Theatre, Smallbrook Street, Friday August 17, at 11-15 a.m.

SHEFFIELD :
Electra Palace, Fitzalan Square, Tuesday August 21, at 11 a.m.

NOTTINGHAM :
The Elite Picture Theatre, Tuesday August 21, at 11 a m.

NEWCASTLE-ON-TYNE :
Empire Cinema, Grainger Street West, Thursday August 23, at 11-15 a.m.

CARDIFF :
Cardiff Cinema, Queen Street, Tuesday August 28, at 11-30 a.m.

GLASGOW :
La Scala Picture House, Sauchiehall Street, Friday August 31, at 11 a.m.

The United Kingdom by

CLUSIVES, LTD.

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THE BEST ENTERTAINMENT BY FAR

HURRICANE HUTCH

IN

HUTCH STIRS 'EM UP

"Ideal's" Thrill-a-Minute
Frank H. Crane Production

Adapted from
Harry Harding's popular tale
"The Hawk of Rede"

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KINEMATOGRAPH SPORTS ASSOCIATION

SWIMMING GALA PROGRAM

A VERY attractive program has been arranged for the forthcoming gala at the Great Smith Street Baths on October 1, and it is hoped that the trade will give every support. The following events are open to all members of the Association :

GENTLEMEN.—Three Lengths' Championship; Two Lengths (one Breast Stroke, one Free Style); One Length Back Stroke; Plunging Competition; Plate Diving; Obstacle Race; One Length Free Style Race for Boys under 16 years of age.

LADIES.—Two Lengths' Championship; One Length Breast Stroke; Hunting the Duck; Good-night Race; Balloon Race; Musical Quoits; One Length Free Style Race for Girls under 16 years of age.

TEAM RACES (Inter-firm).—Ladies; Men; Mixed.

Special extra events have been arranged in a Team Race between kinema actors and actresses; a " Slow Motion " Race for cameramen (slowest man wins); and a One Length Race for pressmen.

There will be a display of diving by champion members of the Amateur Diving Association and a thrilling encounter called Rod versus Man, in which a swimmer representing a fish caught on a line battles against the efforts of the fisherman to land him.

In addition there will be a display of ornamental and fancy swimming by F. A. Unwin, Esq. The Association is exceedingly fortunate in securing the services of this gentleman. He is the ex back-stroke champion of the world and the ex-holder of four English and three world's records, and he was Olympic representative in 1908, and Olympic swimming coach in 1920. His wonderful display of trick swimming is nothing short of miraculous, and his show alone will be worth the price of admission. Sportsmen of the kinema trade, support your swimming gala!

* * * *

It is not unlikely that the National Sporting Club will be taken to hold a Cinematograph Boxing Tournament. Considering the professional fighters who have appeared in film productions, the possibilities of a successful show are very bright.

The general secretary is making every effort to find the boxing talent in the trade, and anyone interested should communicate with him at 173, Wardour Street, W.1.

THE SCREEN ANNA CHRISTIE

ACCORDING to a cablegram reaching Managing Director Ralph J. Pugh, of Associated First National Pictures, producer Thomas H. Ince has finally found in Blanche Sweet the actress who will depict "Anna Christie." It was rumoured some little time ago that Mr. Ince had arranged for film tests of Pauline Lord, who has the same rôle in the stage version, to be made and forwarded to him in Los Angeles. These tests, of course, are not intended as a gauge of histrionic ability, but purely of photographic quality with respect to the screen. If negotiations were entered into between Mr. Ince and Miss Lord, they clearly fell through as indicated by the confirmation of the fact that Miss Sweet, who in private life is Mrs. Marshall Neilan, is to play the rôle. George Marion, who created the rôle of Chris. Christopherson in the play, and who appeared also in London in that rôle, will portray the character in the film. "Anna Christie " is scheduled for as a major release of Associated First National's offerings for 1924.

A WOMAN OF PARIS

CHARLIE CHAPLIN'S OWN PRODUCTION NEARING COMPLETION

CHARLIE CHAPLIN'S first dramatic production for the screen is nearing completion under the title of "A Woman of Paris." It will be released through the Allied Artists Corporation, Ltd.

In this forthcoming feature the famous comedian of the screen comes into a new and exceptionally broad phase in the making of motion pictures. "A Woman of Paris " not only is his first serious screen production, but through it Charlie Chaplin enters into sweeping competition with all the noted directors, producers and authors, since the story is his own, personally prepared for the screen. He has personally directed the picture, and it is his own independent production.

As was to be expected from this genius of the films, Charlie has not lost any of the opportunities afforded him in making "A Woman of Paris," and experts who have seen portions of the film declare emphatically that he has brought to the screen a new treatment, a new psychology of the photoplay. Mr. Chaplin, these experts contend, knows life as it actually is, for he has lived through so many circumstances of it himself—from the poorest and most bitter up through the various stages of wealth, and finally to the very top of his chosen work.

SHEFFIELD KINEMA CO'S LOSSES

TOWN A "MILCH COW" FOR RENTERS

A LOSS of £11,489 5s. 1d. was sustained last year by the Sheffield and District Cinematograph Theatres, Ltd. As a result much criticism was levelled at the directors and many uncomplimentary remarks were made by shareholders at the 14th annual general meeting of the company.

The Chairman, Mr. Walton Stanley, in moving the adoption of the balance-sheet, said : " The public have been wanting an entertainment far in excess of what they wanted to pay for. They were not prepared to pay for the expensive class of entertainment that they wanted."

Referring to the high charges made by film renters, he said that Sheffield is looked upon as a very favourable milch cow for the film hirers, and it is always difficult to get any understanding between the film renters of Sheffield with a view to reasonable prices for the films.

The company's premises were heavily taxed, and £19,344 was paid in taxation during the past year.

Mr. G. H. Simpson, the managing director, in seconding the adoption of the report, said that for every thousand spectators last year, the three kinemas of the company had had 870 this year. He did not think that that was to be wondered at when the conditions of trade were taken into account.

Mr. Moore, a shareholder, who said he was a licensed victualler, made some strong criticisms. He proposed a committee of inspection should be formed, saying, " I think there is something radically wrong."

The Chairman said he would welcome a committee of investigation, and would let the committee have a roving commission to inspect the accounts, the method of management and the affairs generally.

A committee was formed consisting of four shareholders.

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OUT

OUT TO WIN

is just real, rich Entertainment!

The play by Dion Clayton Calthrop and Roland Pertwee, from which it is adapted, ran many months at the Shaftesbury Theatre during the torrid summer of two years ago.

The story has appeared as a serial in leading newspapers.

As a good, honest, straight drama, full of new thrills, surprises and drama, it is that rare thing, a true showman's picture.

IDEAL FILMS, LTD.,

76/8, WARDOUR STREET, W. 1.

Trade Show

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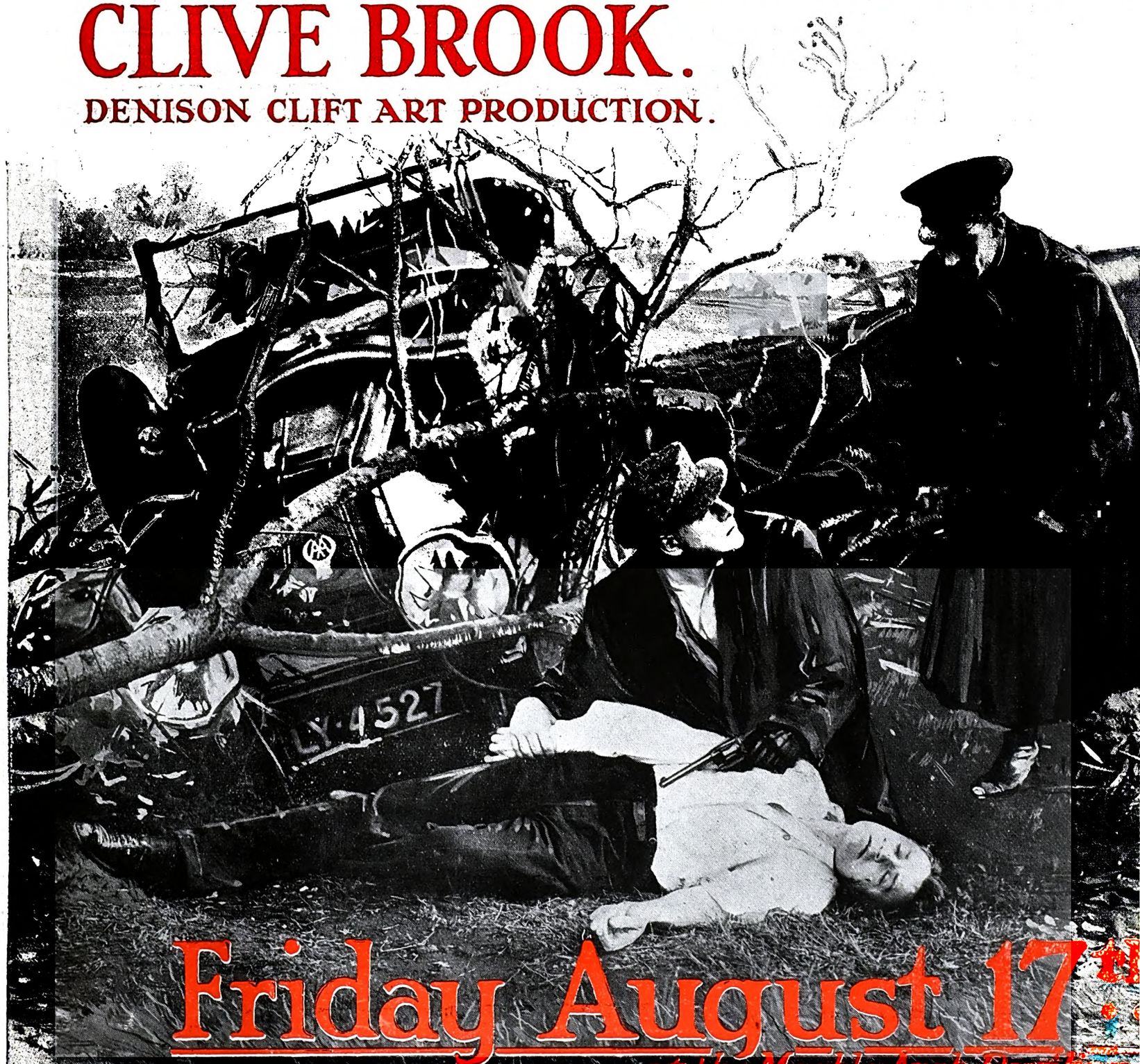
TO WIN

STARRING

CATHERINE CALVERT AND CLIVE BROOK.

DENISON CLIFT ART PRODUCTION.



Friday August 17th

at the Marble Arch Pavilion at 11 o'clock

FULLER'S

Request the Pleasure

to

The MIRACLE o

(A PLAY OF MYSTERY

On Tuesday August 14

AT

THE SCALA,
LIVERPOOL,

at 11 a.m.

FULLER'S E

38 DEANSGATE,

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EXCLUSIVES

of your Company

View

f TO-MORROW

AND ADVENTURE).

On Friday August 17

AT

THE GAIETY,

MANCHESTER,

at 11 a.m.

XCLUSIVES,

MANCHESTER.

Telephone: City 2139.

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Trade in the Yorkshire Territory.

Coming Cricket Fixtures—Renting and Exhibiting Changes—Picture Palace Burnt Out—Dance Films—Charles Thompson's Latest.

From our Leeds Correspondent.

"THE business has gone dead—dead as mutton," said a well-known Yorkshire renter last week-end, "and we can hardly expect it to come back to life for another week. It has been the worst July for business I have ever experienced—bar none!" There is little to be said about business, so, it being holiday time, we will discuss other things.

Renters v. Exhibitors at Cricket.

It is proposed to hold the fifth annual Renters v. Exhibitors cricket match some time during August, and Mr. Moody, the secretary of the Kinema Exchange, will be pleased to receive the names of any exhibitors who desire to play in the match when arranged. Watch for date and further arrangements.

Another Game With Manchester.

The trade on both sides of the Pennines will welcome the announcement that the Leeds and Manchester trade cricket teams look like "burying the hatchet" over the incidents and squabbling of the last match in Leeds. The return match, I hear, is being arranged for Wednesday, August 22, at Manchester.

Changes On Renting Side.

Mr. G. Daniels, the Yorkshire manager of the W. and F. Film Service, who opened out the new offices for the firm in Upperhead Row, and, with Harold Lloyd and other notable features, has established the firm on this territory, is now severing his connection with the firm, and in doing so wishes to thank his many friends on the territory for the kindly way they have received him, and to assure them that more will be heard of him in the near future.

Mr. H. A. Whincup has taken over the representation of I.V.T.A. films in Yorkshire and Lincolnshire.

South Yorkshire Exhibitor's Change.

Mr. J. H. Blackett, from the Globe Picture Palace, Conisborough, has gone to the Picture House at Maltby, near Rotherham (the scene of the recent colliery explosion disaster), as successor to Mr. J. Knowles, who has resigned. Mr. J. Hall has gone to the Conisborough hall.

Malton Picture Palace Burnt Out.

The Picture Palace at Norton, Malton, a wood and zinc building, was burned out shortly after midnight last Tuesday week. How the fire originated is a mystery, but it is thought that it was due to the careless throwing down of a cigarette end. The building was insured, but a vaudeville company who were giving a variety show at the theatre lost all their "props," which were not insured.

The Useful Car.

Mr. Jack Pearson, of Butcher's, who has fixed up a trade show of "The School for Scandal" at the Majestic on September 11, advises friends throughout the territory that with the aid of a car he hopes shortly to look them up more frequently. The cult of the car, by the way, is quite common these days with film renters, who must find a car a very great convenience.

European Attractions.

Mr. B. Dade, the Yorkshire manager of the European Motion Picture Company, is shortly realising a series of comedies featuring Baby Peggy, the wonderful child actress. A fight film showing Willard and Firpo is very interesting in view of Firpo's designs on the championship. "Trifling With Honour" is the latest feature film.

Good For the Winter Season.

Dancing has become such a popular pastime at all seasons of the year nowadays that the "Watch Your Step" one-reel dance films from Hepworth, as shown by Mr. J. Chilton at the Kinema Exchange last Friday, should be very popular with the general public, particularly as they feature Alec Ross, the winner of the World's Exhibition Dancing Championship, and as the steps are illustrated by ultra-rapid photography.

Charles Thompson's Latest.

Mr. Charles Thompson tells me he has secured the big D. W. Griffith production, "The Fatal Marriage," a brilliant picturisation of Tennyson's poem, Enoch Arden. He also has for Yorkshire and Lincolnshire "Men Women Marry" (Mary K. Lincoln), trade show, Majestic, August 31, and "The Parted Curtain" (H. B. Walthall), Assembly Rooms, September 11.

Ideal's Shows.

Mr. Davis, of Ideal Films, has fixed the following shows at the Exchange: August 24, "Hutch Stirs 'Em Up" (Chas. Hutchinson); August 31, "How to Win," after the play by Diana Calthrop and Roland Pertwee; and on September 7 another Charles Hutchinson picture, with Colonel Heeza Liar one-reel comedy cartoon at each show.

THE REGENT PICTURE THEATRE (THIRSK), LTD.

THE directors of the recently-formed Regent Picture Theatre (Thirsk), Ltd., have contracted to buy the shop and premises occupied by Mrs. Green in the Market Place. They are to have vacant possession of the property and intend as quickly as possible to put up the new and up-to-date picture house on the site, and if possible to open early in the new year. The private memorandum to shareholders can be inspected or a copy obtained by application to the Gaiety Theatre, Thirsk, which is for the time being the registered office of the Company.

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Trade Movements in the Midlands.

Birmingham's Latest Kinemas—No Dividends—New First National Manager—A Phillips Change—The I.V.T.A. Agency.

By our Birmingham Correspondent.

EXCELLENT progress continues to be made with the construction of Birmingham's latest trio of kinemas. Another month should see The Triangle Cinema, which replaces the old Pringle's Palace, in Gooch Street, ready for opening. The Delicia, Gosta Green, is rapidly assuming shape, and the probability is that this entirely new house will be opened at Christmas. Last, but not least, no effort is being spared to complete by the end of the year the conversion of Curzon Hall, the city's original picture house, into a first class kinema, to be known as The West End Cinema.

No Dividends.

The third annual report of the Scala (Birkenhead), Ltd., submitted to the annual meeting, which was held in Birmingham last week-end, showed a small profit, viz., £1,219. After paying off the balance of expenditure on the debenture issues, and of the preliminary expenses, the directors asked for the balance of £783 to be carried forward. The report stated that the directors had agreed to forego both fees and salaries due to them, and that despite the continuance of the trade depression in Birkenhead, the past year was an improvement upon that of 1921-22.

Screen Advertisements ?

The Birmingham police are now dealing with a man who, they believe, has been making a good thing by obtaining money by false pretences from shopkeepers for advertisements on the screen of a suburban picture house. On Thursday, last week, he was remanded by the magistrates on one charge in order that the police might complete their investigations in regard to other cases, in each of which, it is alleged, he secured £1 from shopkeepers.

Birmingham Kinema Club.

Mr. Ernest Riley, late manager of the King's Hall, Birmingham, and now musical director at the Scala, Wolverhampton, has been reappointed chairman of the Birmingham Kinema Club, the members of which have now settled down in their new home at 76, Hill Street. Messrs. H. Hancocks (Balsall Heath P.H.) and H. Miller (Futurist orchestra) have been elected members of the committee.

New First National Manager.

Calling at the Birmingham depôt of Associated First National I learned that Mr. Ernest Reed had been succeeded by Mr. C. H. Sanders, who has been transferred from the West of England Branch of the Company. Mr. Sanders comes of a family well-known in kinema circles, for his father is one of the principals in Sanders and Crowhurst, formerly renters, but now film reviewers, while his brother, Henry, is editor of the Pathé Gazette. After four years' service with his father's firm Mr. Sanders served in the R.A.F. during the war, and when demobilised in September, 1919, joined the First National Company's staff. In June, last year, he went to Bristol as outside representative, and so satisfactorily did he fill that position that he organised and took charge of the West of England Branch office, Bristol. Mr. Ralph Solomon continues to cover the Birmingham section of the Midland territory, while Mr. L. Mangan will still look after the Company's interests in the Derbyshire and Lincolnshire area.

Flooded Out.

By the way, the recent heavy rains experienced in the Midlands resulted in the enforced suspension of Associated First National's shows in their private theatre. Screen and seats were damaged by the water which rose at one time to a height of six feet. However, everything will be in apple-pie order again next week. Mr. Sanders will then announce dates of the private screenings of "Refuge" and "Heroes and Husbands," the trade shows of these features having been postponed owing to the flood damage.

A Phillips Change.

Another change has just occurred at the Midland Branch of the Phillips Film Co., 1-5, Hill Street, where Mr. Stanley James has been succeeded by Mr. H. W. Prockter, a newcomer to Birmingham. Mr. Procktor is no stranger in the North Midlands, for he was outside representative of the European Company in Notts, Derbyshire, and Leicestershire. He was formerly publicity manager for the Famous-Lasky Company.

The I.V.T.A. Agency.

The Midland agency of the I.V.T.A. has been taken over by Mr. J. I. Norfolk (Midland Independent Renters, Ltd.). In addition to "The Blue Lagoon" and "King Solomon's Mines" Mr. Norfolk will shortly be offering "The Reef of Stars," an adaptation of H. de Vere Stacpoole's well-known novel. This, and also the Apex feature, "The Miracle of To-Morrow," will shortly be trade shown by Mr. Norfolk.

Pathé's New Program.

Mr. W. H. Wilson, of Pathé's, asks exhibitors to note that next month he will commence a new series of trade shows. Among the features to be screened are "The Voice of the Nightingale" (Pathécolour); "The Spider and the Rose," featuring Robert McKim and Alice Lake; "Reported Missing" (Owen Moore); and a sensational 15-episode Pearl White serial, entitled "Plunder."

BRITISH SUPER FILMS LTD

IN the Companies Winding-up Court on July 31 Mr. Justice Lawrence had before him the petition of the Cinema Press, Ltd., 80-82, Wardour Street, W., for the compulsory liquidation of the British Super-Films, Ltd.

Mr. Spens said that the petitioners were creditors for £140, and that they were supported by Jury's Imperial Pictures, Ltd., who were creditors for £18,866.

Mr. Tindal Davies asked for a fortnight's adjournment to enable the respondent company to go into voluntary liquidation.

Mr. Spens assented, and His Lordship stood the petition over to the second petition day in the Vacation.

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Kinema Activities in Liverpool Area

Opening of Casino Kinema—Allied Artists' Activities—Booming "Dr. Mabuse" on the Hoardings.

From our Liverpool Correspondent.

ADVANTAGEOUSLY situated in a thickly-populated district at the corner of Beech Street and Fairfield, in the Kensington area of the city, the Casino Kinema was opened on Bank Holiday under auspicious conditions. The proprietors of the new venture are the Brothers Kitchen, one of whom, Mr. Robert Kitchen, will also fulfil the duties of manager. No expense has been spared in making the Casino one of the most up-to-date and luxuriously-appointed halls in the city. It is, too, a spacious building, splendidly ventilated, and, in short, an enterprise which, if conducted on enterprising lines, should soon establish itself as a popular house of entertainment. A special feature will be made of the music, and to that end the services of Mr. Frank Stokes, the well-known local musician, have been engaged in the capacity of conductor of a full orchestra. Particular attention has also been paid to the electrical installation, the contract for which was entrusted to Mr. Will Smith, of Liverpool. With characteristic push Mr. Clement West, Liverpool representative of the European Motion Picture Company, has already booked for the Casino a number of the Universal supers which the European house are at present handling.

"Robin Hood" On Merseyside.

An excellent week's work has been accomplished by Tom Griffin, Liverpool manager for Allied Artists, in connection with the super-production, "Robin Hood." Following a fortnight's run shortly at the Liverpool Futurist, ample opportunities will be afforded picturedrome patrons within a wide area of Liverpool of seeing the film, which has been booked for a week at the Scala, Birkenhead; a week at the Claughton Picture House, Birkenhead; two weeks at the Palace, Southport; a week at the Tower, Morecambe; and a week at the Magnet, Wavertree, Liverpool; while further engagements of the picture have also been effected for the Empress, Tue Brook; and the Corona, Crosby. In addition to arranging the above-mentioned contracts, Tom also placed, in various parts of the territory, a number of films included in the ordinary output of the Allied Artists' Corporation.

North Wales Representative For "A.A."

Mention of Allied Artists reminds me that so busily engaged is Tom Griffin in attending to the many requirements of exhibiting clients in Liverpool and district, that it has been decided to appoint a special representative for North Wales. The choice has fallen upon Alf. Hemmings, who was formerly, for a considerable time, attached to the Liverpool establishment of Walturdaw's, and who more recently has been associated with an advertising enterprise. When in the picture business, Alf. was *persona grata* with a large circle of folk both on the renting and exhibiting sides, and doubtless, when he enters upon his new duties, which he will do on the 13th inst., he will experience much pleasure in renewing friendships which were temporarily disturbed when he severed his connection with film renting.

Advertising the "Doctor."

No one able to read could complain, with any degree of justification, of being kept in ignorance of the fact that the eagerly-anticipated Granger production, "Dr. Mabuse," was making its first introduction to the Liverpool public this week. In that connection congratulations are due to Arthur Leslie, Granger's Liverpool and district manager, who thereby "pulled off" a commendable advertising "stunt." Looking well ahead, he had made arrangements for the hire of the necessary space on practically every bill-posting station of any prominence within a considerable area of the city to advertise the coming of "Dr. Mabuse." He had also negotiated advertising facilities in the stations of the Mersey Tunnel Railway, etc. First Liverpool run of the picture had been jointly arranged with the proprietors of the Trocadero and also the Prince of Wales Picture House. During the first three days of the week the first instalment, viz., "Dr. Mabuse, the Great Unknown," formed the salient attraction at both kinemas named, and for the closing half of the week patrons have been afforded an opportunity of seeing the unmasking of the "Doctor."

A Wallasey Staff Outing.

Given fine weather, the outing which Captain Dale is promoting for the staff of the Royal (Wallasey) for Sunday, the 19th inst., should prove an unqualified success. The *venue* is Llandudno.

From Distributing to Producing.

Mr. John Andrews has severed his connection with the Liverpool establishment of Fox's, and, I understand, intends for the future to devote his activities to the production side of the business, with which he was previously associated. The territory which Mr. Andrews was operating for Fox's will now be in the hands of popular Cyril Taylor, who will take it over in addition to the already wide area for which he has for some time been responsible. Incidentally, he will appreciate the opportunity of renewing many old acquaintanceships. I am glad to be able to announce that Gordon Dartnall, Fox's Liverpool manager, had, at the time of writing, practically recovered from the effects of the blood-poisoned arm of which he had been a victim, and was looking forward to resuming duty.

European Successes.

In Arthur Sydney (manager), Clement West, and B. A. Walker, the European Motion Picture Company has a trio in Liverpool and district who know what good films are, and how to book them. I was given a lot of interesting particulars of quite a batch of new features when I called at the European office in Islington the other day, and Mr. Sydney is hopeful of being in a position shortly to make an interesting announcement respecting "Merry-Go-Round," which is expected in this country ere long. Meanwhile there is no sign of abatement in the desire on the part of exhibitors to arrange dates for the production "Hunting Big Game in Africa," which, on the occasion of a recent three days' run at the Town Hall, Denbigh, is stated to have eclipsed all previous records for this establishment. "Trifling With Honour," the most recent Jewel production to be introduced to the trade locally, has already been booked extensively in the territory, and will have its first run at the Futurist, Liverpool, towards the end of the year.

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Round the Manchester Trade.

♠ THE WEEK'S ♠ ACTIVITIES IN THE NORTHERN CENTRE

Big Things from a British House—Fuller's "Specials"—Mr. Cowan Distributing "Jewels"—Vivid's Captures—Clarion Film Agency.

♠ ♠ By ♠ ♠ "THE FILM RENTER" REPRESENTATIVE

ON Friday next (the 17th) the Gaumont Co. here will screen what Mr. E. A. Agnew, the firm's local representative, regards as the most ambitious British production to which Gaumont's have ever put their hand. This is "Fires of Fate," a film version of Conan Doyle's "Tragedy of the Korosko," made by Tom Terriss. It has a good story and is well acted by a cast of well-known names, including those of Stewart Rome, Nigel Barrie, and Wanda Hawley. But its principal merit lies first and foremost in its wonderful spectacular effects—"unsurpassed," in Mr. Agnew's opinion, "by anything seen hitherto from either America or Germany." The only thing which might make a Lancashire exhibitor dubious about the "Fires of Fate" is its length. At the London trade show it was 7,891 feet—though this footage may be judicially reduced by the elimination of some rather lengthy sub-titles and flash-backs. In any case, here is a film worthy of the best scenic traditions of the art; one full of movement, excitement and adventure, and a film, too, which gives us finer and fuller views of the Egyptian desert than probably have ever been witnessed on the screen before. The Manchester trade show is to be held at the Piccadilly on the above date at 11 a.m.

Other British Features From Gaumont.

Picture patrons are promised five reels of good, wholesome mirth in another native production for which Gaumont's also are responsible. "Squibs, M.P." is now finished, and continues what might be called the Betty Balfour cycle of light, amusing photoplays. This will be followed by "The Lights of London," a film rendering of George R. Sims's popular melodrama. Mr. Agnew has seen portions of this production, and was impressed by the excellent team work of the company engaged. "There is not a weak spot in the acting," he says, "and the drama of the story never flags for a moment." In addition to these big features Gaumont's have at present, of course, the Hollywood comedies already shown, and soon to be reinforced by another dozen one-reelers and a dozen two-reel dramas. As announced in our London notes last week, the Gaumont Co. have also acquired the rights of a series of new "Quality Plays," to be produced by Mr. George Cooper. So Northern exhibitors have a big batch of good things to look forward to in the autumn and winter from this enterprising British house.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55-0-0.

Or complete with all accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

You owe it to yourself to call and examine this wonderful bargain.

J. SPRINGER, LTD.,
105/7 Corporation Street, Manchester.
'Phone: 9023 City. N. Manager: E. W. HORDER
LONDON: 91, SHAFTESBURY AVENUE, W.1.

Fuller's Autumn Campaign.

Mr. Joe Fuller opens his autumn season of trade shows on Tuesday and Friday of next week, when he will screen "The Miracle of To-Morrow" at the Scala, Liverpool, and the Gaiety, Manchester, respectively. This film, which was reviewed in the FILM RENTER last week, is described as "a play of mystery and adventure," and, judging from the story, contains many points of novelty. After a short interval Mr. Fuller will announce other big productions about which exhibitors are likely to be making eager inquiries. These include "Chu Chin Chow," "Forbidden Love" (one of the most daring stories ever devised for the screen, and containing many highly exciting and spectacular scenes), and three Richard Talmadge pictures, the origin and title of which have been provoking such a lot of curiosity in the trade during recent weeks.

Jack Sunderland's Captures.

Mr. Jack Sunderland, of Vivid Exclusives, has just acquired from Favourite Films, Ltd., a new company in this country, a batch of feature films and two-reel dramas and comedies. The titles will be announced later, and it is hoped to screen these productions to the Lancashire trade during October.

Winter Business in August.

It is a relief to meet a renter in these holiday weeks who is not only full of optimism for the future, but quite satisfied, thank you, about the bookings of the immediate present. Mr. A. Cowan, the European manager at Victoria Bridge, tells me he is having to cope with a volume of business almost worthy of the winter months—so much so, in fact, that he can hardly find time for a holiday.

Jewels, Rich and Rare.

The chief reason for this, no doubt, is that the house of Universal is justifying its title more and more every week. Mr. Cowan has several clients who subsist almost entirely on Universal fare—one among them finding in this varied output both quantity and quality sufficient to keep his hall going practically all the year round. It says much for the wonderful diversity of the European offerings that patrons can be found to welcome one brand of films week after week. Just now Mr. Cowan can offer exhibitors numerous choice samples from a splendid stock. Supers, features, serials, short comedies, and quick-fire dramas are to be found in the current list, which is to be added to shortly by a couple of "Jewel" attractions calculated to astonish the kinema world as soon as they are shown in this country. These are (1) "The Merry-Go-Round," which is having a long run at the Rivoli, New York, and (2) "The Hunchback of Notre Dame," in which Lon Chaney figures in the greatest part of his screen career. On Wednesday next, too, Lon Chaney will be seen at the Piccadilly in the Manchester trade show of "The Shock."

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THE ALL-BRITISH FILM WEEK

TERRITORIAL PLAN ADHERED TO, BUT A NEW SET OF DATES

THE news that the Prince of Wales would be present at a luncheon arranged by the British National Film League, published in the trade and lay Press last week, was accompanied by a statement that the League and the C.E.A. were meeting to consider the rearrangement of the great British Film Week. As a result of that meeting a new set of dates has been arranged, following the plan originally laid down for October. Members of the League are preparing a number of films which will be specially released for the film weeks and will be trade shown under special arrangements during the weeks coincident with the Prince of Wales luncheon. The names of these films, some twenty in number, will be available shortly, and will be published as soon as all details are complete.

The plan of the British Film Weeks is as follows:

London and South of England

Home and Eastern Counties. **February 4.**

London	Middlesex	Isle of Wight
Beds	Oxford	Sussex
Berks	Surrey	Wiltshire
Bucks	Channel Islands	Cambridge
Essex	Hunts	Hampshire
Herts	Suffolk	Norfolk
Kent		

Lancashire and Cheshire. **February 11.**

Lancs	Cheshire	Isle of Man

Yorkshire and Lincolnshire. **February 18.**

Yorks	Lincs

Midlands. **February 25.**

Shrops	Leicester	Notts
Derbyshire	Northants	Staffs
Warwick	Worcester	

Scottish. **March 3.**

Glasgow

Wales and West England. **March 10.**

Herefordshire	Cornwall	Devon
Wales	Dorset	Gloucester
Monmouth.	Somerset	

Four Northern Counties. **March 17.**

Northumberland		
Cumberland	Westmorland	Durham

ANOTHER DRAW OR TRADE CRICKET TEAM

THE Manchester Trade Sports Cricket Team drew with a Westhoughton eleven at Bromilow Park, Westhoughton, on Wednesday. The scores were: Westhoughton, 91 for 8; Kinema Trade, 95.

Included in the Westhoughton side were three young players, Messrs. Farrimond, Nuttall, and Vicars, who have been specially noticed by Tom Lancaster, the well known cricketer, during his tour of Lancashire in search of talent for the County side. Another interesting member of the home side was J. D. Tyldesley, father of the Lancashire bowler, "Dick" Tyldesley. Time only saved the traders from defeat, but it must be stated that for various reasons the team was not at full strength. On this occasion Norman Wild was top scorer with 38, whilst Hallett, a new-comer, contributed 19. For Westhoughton Hardman got 35 and Farrimond 30.

The trade's most successful bowler was Lees, with 4 wickets for 13, and for Westhoughton Peet got 6 for 42. The veteran, J. D. Tyldesley, took Harold Buxton's wicket for no runs. This was the trade's fourth draw in five matches; the other they won.

ROUND THE MANCHESTER TRADE—*Continued*

Serials and Publicity Props.

The continuous chain of European serials is shortly to receive two new links in "The Steel Trail" (featuring Wm. Duncan) and "The Days of Daniel Boone" (with Jack Moore as hero). And as regards the general assistance to exhibitors in showing these films, in which the company have always specialised, it should be mentioned that all publicity, including slides, photographs, and posters, relating to Universal productions can now be obtained direct from the Manchester Branch for the whole of the North-Western territory.

The Popular "Fighting Blood" Series.

It is admittedly difficult to interest the exhibitor in the "new season's goods" during the August holiday period, but Mr. Rowland Hibbert, of Wardour's, finds that booking the "Fighting Blood" series to Lancashire showmen is one of the easiest propositions he has tackled for a long time. These boxing comedies have caught on at once, and will be seen everywhere. Wardour's big dramatic attraction just now is, of course, "Iniquity," starring one of the world's most beautiful film women, Liane Haid.

The Clarion Film Agency.

Some important announcements regarding special productions are shortly to come from the Clarion Film Agency, which, by the way, it should be clearly understood, is still being conducted under the managerial direction of Miss E. Seligman. Mr. Grattan Milloy, as stated in our columns of a few weeks ago, is, in addition to his own independent film renting business, acting as booking representative for Clarion films in this area.

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Scene from "The Little Door Into the World."

The Leopardess.

A sensational film dealing with the life of a semi-savage girl transported to civilisation.

RELEASED BY GAUMONT.

Length, 5,088 *feet.*

Release Date, *November* 5, 1923.

"THE LEOPARDESS" is essentially a picture of the sensational order, and as an example of its type is an extremely successful film. The story is a variation of the "strong, silent man" theme. In its unfolding there are incidents which in themselves are far-fetched; as a whole the film does not lack holding and power. Technically it is almost faultless. The excellently-produced storm effects on board the yacht, coupled with some really beautifully photographed sea and landscape shots, and the handsome, though restrained, interior sets in the millionaire's New York home, greatly increase the drawing power of the picture.

The story is of the half-caste daughter of a renegade Scotsman, who lives on an island in the South Pacific with his native wife. To this island comes Scott Quaigg, an American millionaire and big game hunter. Landing with his party Quaigg meets the girl, Tiare, and inflamed by her beauty lays violent hands on her. Croft, the skipper of the yacht, intercedes, however, on her behalf, thereby winning the girl's deep gratitude. Following her to her hut the millionaire is in turn surprised to discover that her father is a white man, who, however, is not averse from trading his daughter to the visitor for a case of whisky. Tiare loathes her new master, but her mother shows him how he may subjugate her by playing on her fears. There is a superstition on the island that to cast a fatal curse upon an enemy one had only to model a wax effigy of him and attach a lock of his hair, and as the effigy disintegrated or melted, so would the enemy fall sick and die.

Scene from "The Leopardess."

Quaigg takes the girl back to his yacht, on board which he has caged a leopardess that had nearly put an end to his career in an Indian jungle. The constant efforts to tame the brute is his sport, but Tiare, just as fierce and untamable, offers a pleasing variation.

One stormy night Quaigg orders Tiare to dance before members of the crew whom he had invited to his cabin to join him in a drunken orgy. At first she refuses, but the threat of the effigy quickly secures her obedience. Croft's interference leads to a fight with his employer on the storm-lashed deck, Quaigg succeeding in throwing Croft into the sea and leaving him. Tiare locked herself in her cabin and Quaigg assumed command of the yacht.

A few months later, Tiare is established at Quaigg's country house, where, although she wore the outward trappings of civilisation, her primitive nature, with its old fears and superstitions, still remain unchanged. In love she would not yield. Then one day, Quaigg went off on another expedition, threatening what he would do to her if she were not waiting with kisses for him when he returned. He announced his return by telegram and Tiare sat down in the darkened house to await him with a revolver. An hour later a man entered the hall—Tiare fired—the man staggered and fell. And then, to her dismay, she discovered that instead of her husband it was Captain Donald Croft who was lying wounded at her feet. Croft had been miraculously saved from the sea and had returned to settle with Quaigg.

Whilst attending Croft's injuries Tiare confessed her fear of the waxen image, but was eventually convinced by Croft that it was quite harmless. When Quaigg returned, Tiare hid Croft in a storeroom, but, with the instinct of a hunter, Quaigg found him. Horrified to find his victim alive, Quaigg went to Tiare and was amazed to find he no longer had any power over her. Realising his defeat, he pretended to relinquish the girl to Croft, but in a fit of evil temper he released the leopardess and drove her towards the room in which he believed he had locked Croft and Taire. The girl, armed with Quaigg's whip, managed to drive the animal off and, crashing through a window, the leopardess found itself alone with its tormentor. One leap, a desperate struggle twixt man and beast and once more the wild triumphed. Croft killed the leopardess, but he was not in time to save Quaigg, whose mad pursuit of a cruel sport had proved his own undoing. Over the dead body of the leopardess Croft and Tiare plighted their troth and they were married in Tiare's South Sea Island home.

This picture is one that has much to commend it. The acting throughout is on a very high plane, Alice Brady making an appealing heroine, while Montague Love's performance as Scott Quaigg bears the stamp of conviction. Technically, as we have said, the production has everything in its favour, and this fact, coupled with an exciting story, should make the film a good booking proposition with all popular halls.

Review of Ne

All About This

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w Productions.

Week's Pictures.

The Little Door Into the World.

An excellently set picture with beautiful backgrounds telling a somewhat unsolved story.

GEORGE DEWHURST PRODUCTION.

Length, Five Reels.
Release Date, Not Yet Fixed.

IT is questionable, if George W. Dewhurst had searched Europe over, whether he would have found a more beautiful spot possessing such an air of peaceful seclusion as the old nunnery which is so important a feature of the opening of this picture. The camera-man has done it full justice, too, and the result is that quite a pleasurable impression is created right at the beginning of the picture, which associates itself with the brief prologue in an excellent manner. Following this, however, when interiors and carnival night ensue, this effect is less prominent and the story has to tell itself without this aid of artistry.

The story itself is a little difficult to follow in places, and one is at a loss at first to understand whether the play is modern or mediæval. But evidences accumulate as the play proceeds that the costumes are worn by modern revellers, and thus the perspective becomes clearer. Even then there seems to be an attempt to get too much into the framework of the story, with the result that certain incidents are somewhat harsh in their sudden appearance.

The story concerns a young girl who, a novice at a convent, is proceeding on the morrow to take the veil. Walking in the grounds she hears the sound of distant music and, finding in the old garden wall "a little door into the world," she wanders out and among the revellers. Here she learns that Leforge, who has planned the carnival, has engaged for the festivities a dancer whom he wishes to possess, and she sets her wits to work to secure her escape. She manages to transfer the attention of Leforge from the dancer to herself, her fellow-guests imagining that the habit of the religious order is merely her carnival costume. She follows Leforge to his room and then, just at his passionate moment, reveals the fact that she is his daughter. Naturally, he recoils while she tells the story of her mother's privations, of her endeavour to lead an upright life, and of the daughter's entering the convent when her mother could no longer support her.

The festivities go on, the little dancer achieves her triumph and retires to her dressing room; where she is soon after found dead, stabbed by a lover who preferred her death to her dishonour. The little nun remained with her, composing the body after death, eventually returning through the little door into the convent and the bare cell of the ascetic.

A few weaknesses in story and presentation intrude themselves upon the attention of the beholder. There can be few convents where it would be possible for a novice to slip out and back again undetected as Sister Marie Jose does. Again, her movements toward the little door take place in strong light, but the carnival outside is going on by the light of torches only. It seems, too, an artistic mistake to have killed the little dancer: it would have been better to have united her to her lover. The uncertainty regarding the period of the story could have been overcome by a scene showing the mother in modern dress bidding her daughter farewell at the convent gates. These criticisms, however, are evidence of the interest which the picture evokes in its telling of the story.

SCENE FROM "THE LITTLE DOOR INTO THE WORLD."

Of the artistes Nancy Beard as the Sister Marie Jose of the story, and the Celestine of the flashback is the most outstanding bit of work. Of the others, Lawford Davidson as Leforge is prominent, while the work of the supporting cast is good, without being distinguished.

George Dewhurst has given us a story which the pressure of incident somewhat complicates, but the film's fine pictorial quality greatly eases this difficulty. There should be a future for this picture in most halls, especially those of higher-class patronage.

SCENE FROM "LOVE—INTRIGUE AND PASSION."

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FOLLOW
"THE KINE WEEKLY"

Lionel Collier, M.A., Review Editor of the "Kinematograph Weekly," says of "THE UNINVITED GUEST":

"IT IS . . . MORE ENTERTAINING THAN THE AVERAGE AMERICAN PRODUCTION"

WHEN BOOKING A FILM

THE WISE SHOWMAN CONSIDERS FOUR POINTS—STORY, SETTING, PHOTOGRAPHY AND CAST.

STORY:—*The Bioscope* says it is "an interesting story intelligently told."

DIRECTION:—" . . . excellent sets in the picture, especially those of a dance hall . . . direction is excellent . . . very good dramatic situations skilfully handled and fully exploited . . . development is sound and logical."—*Kine Weekly.*

PHOTOGRAPHY:—" Photographically, some excellent effects have been secured."—*M.P. Studio.*

CAST:—" Stewart Rome gives a fine performance . . . and his admirers will certainly not be disappointed . . . gives as good a performance as he has yet achieved."—*Kine Weekly*

" Rome gives about the best piece of work we have had from him yet."—*Cinema.*

WALKER'S PICTURES

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Telephone: REGENT 2280.

Telegrams: "Andrograph, Westcent, London."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Love—Intrigue—Passion.

A riot of lavish decoration which sets out to develop an idea rather than tell a story.

RELEASED BY SHADOW PLAYS.

Length, 6,000 feet.

Release Date, October-November.

ONE left the trade show of "Love—Intrigue—Passion" with the sort of bewildered pleasure one experiences after looking through the drawings of Blake, the eighteenth century poet and artist. The film is a riot of lavish decoration and huge spectacles in which the imagination of the producer and the art of the studio architect have been allowed full display: unfortunately, the story is so complicated that it is difficult to feel that it will be very enthusiastically received by the average patron, who usually prefers story value. Really it follows the example which has been laid down in many other productions of writing a story round the particular possibilities of a certain artist. As with such productions written merely that an acrobat should display his acrobatic skill, so this picture seems to have been produced in order that Lucy Doraine may have an opportunity to display her physical charm in as many different scenes as possible. She cannot boast beautiful features, but she is a magnificent animal, and one thinks of this picture rather as a means of showing off this charm than as a contribution to photoplay art.

Straight story, vision, dream and flashback are used in turn to develop the general theme of the power of woman over man in all sorts of varying circumstances. It is the development of an idea rather than the telling of a story that the film sets out to achieve.

To detail the sequence of events shown on the screen would be a most difficult business, for the abrupt change from one scene to another is most bewildering: at one moment we are shown a bit of modern story, and with very little warning one is thrown back into some allegory or dream which is entirely different and introduces an amazing variety of scenes.

The story opens in a Parisian club where a young man is boasting of his invitation to a grand garden party given by a rich and fascinating woman. Whether or not he gets there is not revealed, but we are shown next the garden party conceived upon a most lavish scale—a real spectacular triumph. The hostess seizes one of her masked guests, who has adopted the guise of a monk, and leads him away into a richly appointed room. Here she exercises her charms upon him, and makes him unmask, when she discovers that he is a runaway convict. She shelters him and, giving him money and clothes, makes him her companion if not her paramour. Later, at some races, the man sees a younger woman whose charms are less sensuous than those of the woman who has saved him, and this stirs up jealousy in her bosom, and she expels him.

After this one gets lost as to exactly what does happen. We have already seen in a flashback the man's childhood at a foundling institution, and his wrongful imprisonment for murder. Now he dreams, a sequence of dreams so fantastic and perplexing that, in spite of their wonderful settings and huge crowd scenes, one is left with the brain reeling as to the exact course of the dream. These dreams are conceived to convey the idea of woman's power over man in every department of life, until at length the dreamer awakes and goes off to America with his youthful love, leaving the passionate woman dead by her own hand.

There is no mistaking the grandeur of some of these exterior scenes with a building, say, nearly a mile away, and steps descending to a long and rather formal garden with lakes and statuary in the foreground, and no denying the fascination of a firework display over a lake, to take two of the scenes only which impress one in the story. Lucy Doraine is shown in all kinds of costumes—in modern dresses, as an Eastern beauty, as a woman of the Louis XVI. period, as a Japanese Geisha, besides several other disguises, and in each the peculiar costume, or lack of costume, was chosen with the one aim of portraying her physical form at its best.

Those folk who talk of going to the "pictures" will have nothing to complain of in the pictorial quality of this film, whose strong point is spectacle, made to look its best by fine lighting and photography, but it is the mind that enjoys the tortuosities of the Hampton Court Maze that will get on best with the story.

The Town Scandal.

Average program picture with a good part for Gladys Walton.

RELEASED BY EUROPEAN.

Length Five Reels.

Release Date, March 17, 1924.

CERTAIN features of American town life are not very familiar to citizens of this country, and among them are the election of municipal officials and the activities of Purity Leagues. Thus, pictures which have these for their theme introduce to British patrons a subject which has not that tight interest which subjects of an international character have. "The Town Scandal," which European showed this week, deals with the latter of these two features, and rather overdraws the organisation which it seeks to satirise. The result of this is that the picture rather falls down, and only the vivacity of Gladys Walton keeps the film alive and bright to the end.

She takes the part of Jean Crosby who, having made a hit in a Broadway chorus, finds herself looked at askance when she goes back to her old home at Murphysburg, especially by the Purity League of the district. The photoplay pivots on the fact that when the male members of the Purity League go to New York they visit the theatre and make love to the girl. When she returns the second time, however, they look upon her coldly, and, in revenge, and at the suggestion of the local newspaper editor, she writes a series of articles on her life, pointing more or less directly at the members of the League who have visited her in New York. The result of this is set out in somewhat aimless comedy, and closes with Jean Crosby's scorn of the "unco' guids," and her marriage to the newspaper reporter.

There is not very much in the story, but, as above-mentioned, Gladys Walton carries off the part in such a manner that its weaknesses are considerably lessened. In her music-hall dance scene she really makes a very attractive figure, as she dances up and down the stage in the dress—or undress—usually associated with Mae Murray.

"The Town Scandal" is just an average program offering which will attract lovers of Gladys Walton, who really ought to be seen in pictures built on a larger framework.

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Letters that Catch the Editor's Eye.

MARGARET LEAHY IN LANCASHIRE.

SIR,—I notice on page 37 of this week's FILM RENTER an article on Miss Margaret Leahy's visit to Bolton. It might interest you to know that Bolton was only an accessory number to the Manchester event, organised by myself from the 26th to the 28th ult., souvenir program of which I enclose herewith. On page 4 you will find a time table, which was eventually augmented to embrace the Royal, Bolton; Palais de Luxe, Chorlton; Shakespeare, Cheetham; and the Picture House, Weaste. You see it was not merely a local stunt at Bolton, but a campaign of personal appearances and addresses by Miss Margaret Leahy to the vast audiences which were to a great extent disappointed by the "Three Ages." The whole of the campaign was organised by myself, and I am now completing arrangements for a tour by Miss Leahy which will last two or three weeks.

There is not the slightest doubt that Miss Margaret Leahy's personal appearances have worked wonders with the business wherever she went, and you may tell your readers (if you will) that she is still open for one or two dates after August 17, prior to commencing her new film, "The Butterfly of Paris."

I am delighted to note the open mind with which the Trade Press generally regard Miss Leahy's next attempt, and I feel quite sure that her friends in England will be more candid with her than her friends in America have been in her first venture.

The personal supervision of Mr. H. L. Gates is a great asset for the forthcoming production, and I feel sure that the film will be as big a "packer" as her present personal appearances.

Yours faithfully,
L. BLATTNER.

Gaiety Picture House,
Manchester.

[The souvenir program to which Mr. Blattner refers is of a Midsummer Night's Ball at the Free Trade Hall, where Miss Leahy made two appearances. The first was a floral debut, and on the second occasion she acted as "hon. auctioneeress" in aid of the Lord Mayor's Two Million Shillings Fund.—ED., FILM RENTER.]

NOT U.K. PHOTOPLAYS.

SIR,—You will no doubt remember that very great publicity has been given to a case at Bow Street Police Court under which a director of the United Kingdom Cinematograph Company, Ltd., was fined for supplying false information in connection with the company.

We find a considerable number of people in the trade are confusing the United Kingdom Cinematograph Company, Ltd., with us, which, needless to say, is causing us some annoyance. In fact, we have been inundated with reports of the case from various Press-cutting agents, as you will see from the enclosed.

We should esteem it a great favour if you would find space in your columns to mention that the United Kingdom Photoplays, Ltd., is in no way connected with the United Kingdom Cinematograph Company, Ltd.

Thanking you in anticipation,
Yours faithfully,
For and on behalf of United Kingdom Photoplays, Ltd.,
A. CHURCH.

179, Wardour Street, W.1.

[The case referred to is reported upon another page.—ED., FILM RENTER.]

A DOUBLE "BILL"

SIR,—The attention of our client, Captain Bruce Bairnsfather, has been called to the announcements of a forthcoming film production called "Ole Bill of Paris." These announcements are accompanied by photographs, some of which bear so striking a resemblance to Captain Bairnsfather's "Old Bill" that many members of the public noticing the title and picture will undoubtedly associate these with our client's work. The production in question is stated to be based on Anatole France's novel, "Crainquebille," which title cannot by any stretch of imagination be translated into "Ole Bill."

As Captain Bairnsfather has already arranged for the production of a film called "Old Bill Through the Ages," which is almost ready, and as Anatole France's work (which has nothing whatever to do with "Old Bill") should be strong enough in itself without borrowing the name of Captain Bairnsfather's creation, we have on his behalf made a courteous request to the producers of the Crainquebille film, in order to avoid confusion, to use some other title than that adapted from our client's work. This they have declined to do.

Captain Bairnsfather therefore desires to inform film renters and members of the public who desire to see his forthcoming film that its title is "Old Bill Through the Ages," and that the film called "Ole Bill of Paris" does not in any way illustrate the adventures of Captain Bairnsfather's "Old Bill."

Yours faithfully,
W. H. CHAMPNESS & Co.

36, Furnival Street,
Holborn, E.C.4.

RUMOUR A LYING JADE

SIR,—Some little time ago the trade Press contained a statement concerning my health, and as a result of the note, a number of my friends who believed in the authenticity of the statement, wrote expressing their good wishes for a speedy return to my former good health. Except for replying to all letters stating I was in excellent condition and had not been ill, no further notice was taken, but now the loud mouths whose only accomplishments are those where the absence of brains is a marked indication of their position, have set free their babbling tongues to say my services have been terminated with this company.

An opportunity may be afforded me through your weekly to make known to my many friends throughout the trade that I am in perfect health and on good terms with my people.

These scaremongers are deft enough to avoid disclosing names, which is not unusual, neither is it desirable where names are devoid of substance. To those aspirants I would say: "Shape your tongues to the better sayings which tend to improvement."

Yours sincerely,
CHAS. W. HUTCHIN.
General Manager.

The New Pavilion Theatre,
Newcastle.

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BACK FROM SCANDINAVIA

E. BRUCE JOHNSON returned to London last week after a six weeks' trip on the Continent and Scandinavian countries in connection with his duties as general foreign manager of Associated First National Pictures. Accompanied by Mr. M. P. Harwood, auditor-in-chief of First National Foreign Exchanges, Mr. Johnson visited each of the Continental business centres of A.F.N. and returned from Christiania via Newcastle. In Stockholm he met Mr. Robert Lieber, president of A.F.N. (America), who is presiding at the Second Annual Convention being held by First National in London. Mr. Lieber was due to arrive in Newcastle on August 9, and after an inspection of the Newcastle Branch was to motor to London accompanied by Mrs. Lieber and their daughter. The A.F.N. president and his party, including Messrs. Johnson and Harwood, will return to the United States shortly after the conclusion of the Convention.

All who remember the masterly work of J. Gordon Edwards in producing the Fox spectacles, "Queen of Sheba" and "Nero," will be interested to hear that he has just completed a big naval picture, entitled "The Silent Command." It is adapted from a story by Rufus King, and many famous artistes appear in an all-star cast.

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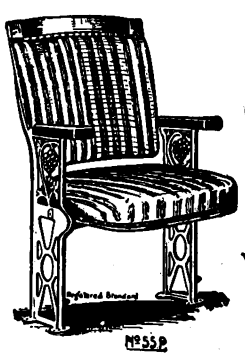

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York Road, King's Heath,
BIRMINGHAM.

BRITISH CARTOON FILMS

A BRIGHT and clever set of cartoon films was on private exhibition in a private Wardour Street theatre last week. Only one of them was more than twenty feet in length, and all of them had been made to advertise some commodity of national or local fame. Some of them embodied quite ingenious ideas and were of clever draughtsmanship. We understand that Mr. Victor W. Rowe, who has been responsible for the production of these films, has arranged with an eminent cartoonist to produce some cartoon pictures which will run into a thousand feet of film and will be conceived and made on entertainment standards only without any advertisement matter. They will have some animal as their central figure (as in the Felix the Cat Films), and his escapades will form the theme of the pictures. They will be British made by a well-known British cartoonist.

WRONG DIRECTORS' ADDRESSES

TWENTY-FIVE POUND FINE AND COSTS

AT Bow Street Police Court last week Eugene St. John, clerk, was charged with having, as a director of the United Kingdom Cinematograph Company, Ltd., failed to notify the Registrar of Joint Stock Companies of the address of two of its directors.

Defendant's father, who was also a director of the company, was in March last prosecuted for obtaining £20,000 by means of companies which it was suggested were not genuine, and while under remand on that charge committed suicide.

A search of the file of the company disclosed the fact that the defendant and his father were the directors of the United Kingdom Cinematograph Company, Ltd., and their addresses were given as South Grove, Walthamstow, but inquiries showed that neither of them had ever lived there.

The magistrate imposed a fine of £25, with five guineas costs.

A letter on this subject appears in our Correspondence Column.

HIRAM ABRAMS' OPINION

MR. HIRAM ABRAMS, chairman of the Allied Artists' Corporation, Ltd., has completed the work which he came to England to do, and has left for France to inspect the activities of the Continental Offices.

"After my three weeks' stay in England," said Mr. Abrams, when leaving for Paris, "I am thoroughly convinced of the splendid future for the kinema business in Great Britain. Every exhibitor whom I met and talked with, and there were many, impressed me as being earnest, intelligent showmen who realise the opportunity for doing big business with the big productions which the Allied Artists are offering. They showed keen interest in the releases for autumn and seemed greatly to appreciate the Allied Artists' decision to release 'Douglas Fairbanks in Robin Hood' to the kinemas at once. The forthcoming releases are especially attractive, including, as they do, Charlie Chaplin's first dramatic creation, Mary Pickford's 'Rosita, the Street Singer,' and Mr. Fairbanks' enormous new creation, 'The Thief of Bagdad.'"

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News and Notes from Newcastle.

First Runs for "The Pilgrim"—Wardour's "Iniquity"—Busy Week for Lindon Travers—Till-Fillers

By our Newcastle Correspondent.

ON Saturday, the 4th inst., the Northern Counties Branch of Jury's Imperial Pictures, Ltd., was removed from 12, Grey Street, to 210, Westgate Road, where Manager Reed will welcome all old friends in the trade.

Triangle First Runs.

"The Pilgrim," handled in the Four Northern Counties by Mr. Faid, of Triangle's Newcastle office, has been booked to the Grey Street Picture House, and the Queen's Hall, Newcastle, for concurrent runs. The Queen's Hall had the initial run last week of "What's Wrong With the Women?" whilst the film has this week been on view at the Scala, at South Shields.

"Married Love" at Newcastle.

Commencing on Monday, July 30, there was screened at the New Pavilion, Westgate Road, Newcastle, "Maisie's Marriage," a story of "Married Love," by Dr. Marie Stopes. On the previous Saturday, members of the Town Improvement Committee of the Newcastle Corporation viewed the picture, and surprise was expressed that there should have been any ban placed on it in London. The film is being handled in the Four Northern Counties by Henderson's North of England Film Bureau.

Wardour's Next.

The Newcastle House of Wardour reports good business with the series of twelve two-reelers, "Fighting Blood." The next big subject to be handled by this firm is "Iniquity," in which 38,000 persons take part. It is a super of considerably more than passing interest, and will no doubt prove an immense draw at the trade show which will be fixed up shortly.

Lindon Travers' Busy Week.

"The Island of Lost Ships," which was recently screened to the trade in this district by Mr. Lindon Travers, local manager for Associated First National, has been booked to the Queen's Hall, Newcastle, for the premier run here. On Tuesday Mr. Travers screened "Fury" and "The Dangerous Age," whilst on the following day he was busy with "Heroes and Husbands."

Three Till Fillers.

Mr. W. Walker, who has charge of the interests of Moss Empires, Butcher's, and Granger's, in the Four Northern Counties, is in for a busy time with the many excellent productions he handles for the various firms. He intimates that Messrs. Butcher's have completed "School for Scandal," their six-reel production, and he expects that when the picture is on view to the trade in the Four Northern Counties next month Mr. F. W. Baker will be present. Granger's have fixed August 23 for the trade show of "Ole Bill of Paris," whilst Moss Empires are arranging for the private exhibition of "Marie Antoinette." Due notice of the trade show date will be given.

BACK TO MELODRAMA

"IDEAL'S" BIG BID FOR SUCCESS WITH "OUT TO WIN"

EXHIBITORS who like good, honest, exciting drama, may expect to have their desires fully gratified in Ideal's new production, "Out to Win." In this important production Ideal have brought back kinemagoers to what, after all, they most prefer, and the picture has been produced by Denison Clift—of "This Freedom" and "A Woman of No Importance" fame—with his customary vigour and skill, which contains a promise of many healthy business weeks to theatres all over the country.

"Out to Win" is an exciting story of a fight for fortune between two rival groups. The struggle develops with great intensity from scene to scene, carrying the audience to one sensation after another. In a picture packed with so many lively situations it is difficult to pick out one from the crowd, but special reference may be made to the awe-inspiring incident of a fight to the death on the edge of a burning airship, 5,000 feet up over the English Channel, at night. This tremendous scene was filmed with the co-operation of the Marconi Company, whose special representative spent two days superintending the work. It is an episode which is enough in itself to make the fortune of any film.

Mr. Clift assembled a cast of exceptional brilliancy to interpret the drama. It is headed by Catherine Calvert, the celebrated American star, and Clive Brook, of "This Freedom" and "Sonia" fame, and includes such well-known players as Oalf Hytten, Cameron Carr, E. Dagnall, Robert English, Norman Page, Ivo Dawson, A. B. Imeson, Daisy Campbell, and Irene Norman (the Marchioness of Queensberry).

"Out to Win" is based on the famous play of the same name which ran at the Shaftesbury Theatre right through the very hot summer of 1921, and has enjoyed equal success all through the provinces. Its story is such a favourite, indeed, that it has run in serial form in the "Western Mail," "Yorkshire Telegraph and Star," and the "Sunday Sun" (Newcastle), and was one of the most popular of the serial tales in the famous American journal, the "Saturday Evening Post." The authors of "Out to Win" are the well-known dramatist, Dion Clayton Calthrop, and the clever actor and writer, Roland Pertwee.

The trade show is fixed for Friday next, August 17, at the Marble Arch Pavilion at 11 o'clock. Seats are being reserved for members of the trade, who, however, will serve their own interests by turning up promptly to time.

ALLIED ARTISTS' NEW IRISH OFFICE.

THE ALLIED ARTISTS' CORPORATION announce that they have opened a new branch office in Ireland. The city chosen for this extension of Allied Artists' activities is Dublin, and the address is 71, Middle Abbey Street. Mr. J. J. Martin, whose ability and pleasing personality is well known throughout the Irish Free State, is in charge of the destinies of the new office, and big business is already coming from his territory.

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A GREAT STORY

IS PRESENTED BY

MAY ALLISON

AND

RICHARD TRAVERS

IN

The Broad Road

¶ A story of adventure and thrills in which love and guidance of a man of the great outdoors keeps a poor girl from life on The Broad Road and shame. : : : :

(SIX REELS).

Do not miss THE TRADE SHOW

Tuesday Aug. 21st at 11-15 a.m.

WEST END CINEMA

ARTISTIC'S ANNOUNCEM

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A Picture every Exhibitor will be proud to show his Patrons

¶ Your Patrons will see it and tell their friends they must not MISS IT.

¶ A Picture that pulls the Heart Strings, brings a smile and forces a tear.

The EMPTY CRADLE

Adapted from the Novel "CHEATING WIVES,"

by **LEOTA MORGAN.**

Featuring:

MARY ALDEN *and* HARRY T. MOREY

(SEVEN REELS).

ALHAMBRA TRADE SHOW

Friday August 17th, at 11-15 a.m.

A BIG PICTURE.

ENTS

SPECIAL NOTICE.—Watch for further announcements of our Two Reel Feature Pictures from the Stories of **W. W. JACOBS.** Now Producing.

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Scottish Notes and News.

A Glasgow Exhibition?—Wardour Specials—La Scala—Slides from the Renters

From Our Glasgow Correspondent.

FROM time to time I hear renters and exhibitors talking about a Kinema Exhibition in Glasgow; an exhibition which would demonstrate to the public how vast are the strides made by the silver screen and everything connected with it since the days when the magic lantern went out of fashion. I am sure that such an exhibition would be of two-fold interest; it would concentrate attention on the latest inventions applicable to "moving" pictures and also direct public interest on their favourite entertainment, from an angle of attraction which at present is denied them. It was, I recollect, two winters ago when crowds of people went to the Art Galleries there to examine through magic peep-holes model sets taken from plays produced in Continental and British theatres. This exhibition was very successful from every point of view. Again, not so long ago, the medical profession held in Glasgow an exhibition showing the latest appliances made use of in modern surgery. This exhibition also was a great success. Other trades, too, have from time to time taken notice of and carried out shows of their goods, which shows have been attended by those directly connected with the trades and the public as well. Needless to say, from the latter point of view the advertising value was considerable. Why should the kinema not come in for some attention? In Glasgow—speaking of Scotland alone—there is the Kelvin Hall, without doubt one of the finest places of its kind in the United Kingdom. Here could be held a first-class exhibition. The idea, at any rate, is worth considering, more especially when shortly special efforts will be made to turn public attention to British films.

"Fighting Blood."

Mr. Arthur Dent is going about with a big smile these days, and if you sought a reason he would say "Fighting Blood." His firm, Waverley, have scored by gripping this Wardour special, and exhibitors are mightily pleased with the thrills and punch overflowing from the picturisation of this sporting series. Another film which Dent is reissuing this month is "Football Daft." Like "Fighting Blood," this short feature will go well all over Scotland, and exhibitors may be depended upon to make the most financial use of the great game both in this country and over the border. Coming to Waverley in the near future is something out of the ordinary, "Iniquity," a strong Continental production. It will, I am told, be boosted big and receive a special presentation. This will probably take place at the Coliseum, if a date can be arranged. Meanwhile exhibitors can keep their eyes on this column for the first announcement of anything emerging soon.

Influence of Good Music.

These days and nights many people are attracted to La Scala not simply for the films, but for the music. I am not surprised for La Scala has been successful in capturing one of the foremost kinema musicians and a musician with the proper sense of showmanship. This gentleman—his name is Norman Austin—has many strings to his bow in a picture house sense, and so patrons who delight in music have sought a refuge in La Scala. The orchestra is undoubtedly one of the finest in the city. That is saying much, for I think that in Glasgow the standard of the music has always been very good. Under the direction of Mr. A. Osborne Thom, the manager, the best in films is screened, and though he has not followed the example of a few other houses and presented two features on the one program, his selection of pictures shows judgment. First runs come with pleasant frequency to La Scala, too, where, by the way, wireless has been installed. Mr. Thom is careful to point out, however, that the radio set is installed in the tea-room adjoining the theatre proper. The combination of films, wireless concerts, and a first-class orchestra is too much of a good thing to offer patrons "all in a lump."

Stoll's Manager Returns.

After a pleasant holiday spent in the Isle of Wight, Mr. Jacobs has returned to duty at West Nile Street. He will be busily occupied with trade shows during August. On Friday of this week he showed "The House of Mystery," and on Tuesday next "Samson and Delilah" is to be screened at La Scala. With this super Mr. Jacobs expects to do stirring business. Other Stoll features to be shown include further episodes of "Dr. Fu Manchu." Not yet is there any definite pronouncement in regard to the Owen Nares film, "Young Lochinvar," but all the Scottish scenes have, of course, been completed some time ago.

Slides from the Renters.

Schofield and Schofield are, all things considered, putting over the recent Cherry Kearton subject with good results. But why do some of the exhibitors persist in regarding this thrilling drama as a "travel film"?

A sheaf of contracts dealing with "Won by a Neck" has rewarded Mr. Sammy Bendon, who put the film over in first-class style before the exhibitors.

Argosy will, on August 22, hold a trade show of "Only a Shopgirl," and Mr. Wallace hopes to receive a big turnout of viewers and exhibitors.

Jury's are going strong in the comedy line. Next Friday they show "Rob 'em Good," a skit on "Robin Hood," which made even Douglas Fairbanks laugh!

One-reel Travelogues put out by Vitagraph are both interesting and excellent small "features."

To the B.B. Cinemera in Victoria Road comes soon "The Four Horsemen." Preparations for the usual queue are being made.

MACCLESFIELD'S MAYOR SEES "MARRIED LOVE"

"MARRIED LOVE," which is being shown all this week at the Macclesfield Picturedrome, was privately viewed on Sunday evening by the Mayor and several members of the Watch Committee, together with the Chief Constable. Without a single exception, all the viewers were not only favourably inclined to the picture, but enthusiastically so, and they granted unrestricted permission for it to be exhibited under its original title. "Beautiful," "the finest story I have ever seen," "an absolute eye-opener," and "a real education," were amongst the comments of the assembled councillors at the close of the exhibition, whilst the Chief Constable said, "I see absolutely nothing to object to."

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IRISH FILM CASE APPEAL FAILS

BEFORE the Courts in Dublin last week an appeal from a judgment in a film dispute was heard, the appellants being the Irish Kinematograph Company, proprietors of the Grand Central Cinema, Sackville Street, Dublin, and the Mary Street Picture House. The Fox Film Company had sued them to recover £516 10s. for the hire of films to be shown in their kinemas. The defendants had lodged £136 10s. in court with their defence, pleading that this sum was sufficient to meet the plaintiffs' claim.

The case was tried in the Lower Court by Mr. Justice Dodd, who gave judgment for the plaintiffs for £226 10s. (the £136 10s. lodged in court, plus £90), with costs; and he gave judgment for the defendants for £290 (the balance of £516 10s.), with costs. The defendants, under these circumstances, sought a new trial.

The defendants' case was that they had cancelled the contracts in respect of all the films except those in respect of which they had lodged the £136 10s.

It appeared that the defendants had cancelled the picture called "The Lost Trail" because the words "Approval of Dublin Censors" did not accompany it. The picture passed the Censors in Dublin the day after that on which the defendants said that they had cancelled the contract for it.

It was stated that it was an express condition of these hiring contracts that the films should pass the Censor in Dublin.

Lord Justice Ronan said that he was of opinion that the appeal should be dismissed. Lord Justice O'Connor said that he doubted the correctness of the decision of the Court below, but, sitting with only one colleague, he was not prepared to dissent from his view. If he did, it would only leave the case where it was.

The Court dismissed the appeal, with costs.

HENRY AINLEY AS "CROMWELL"

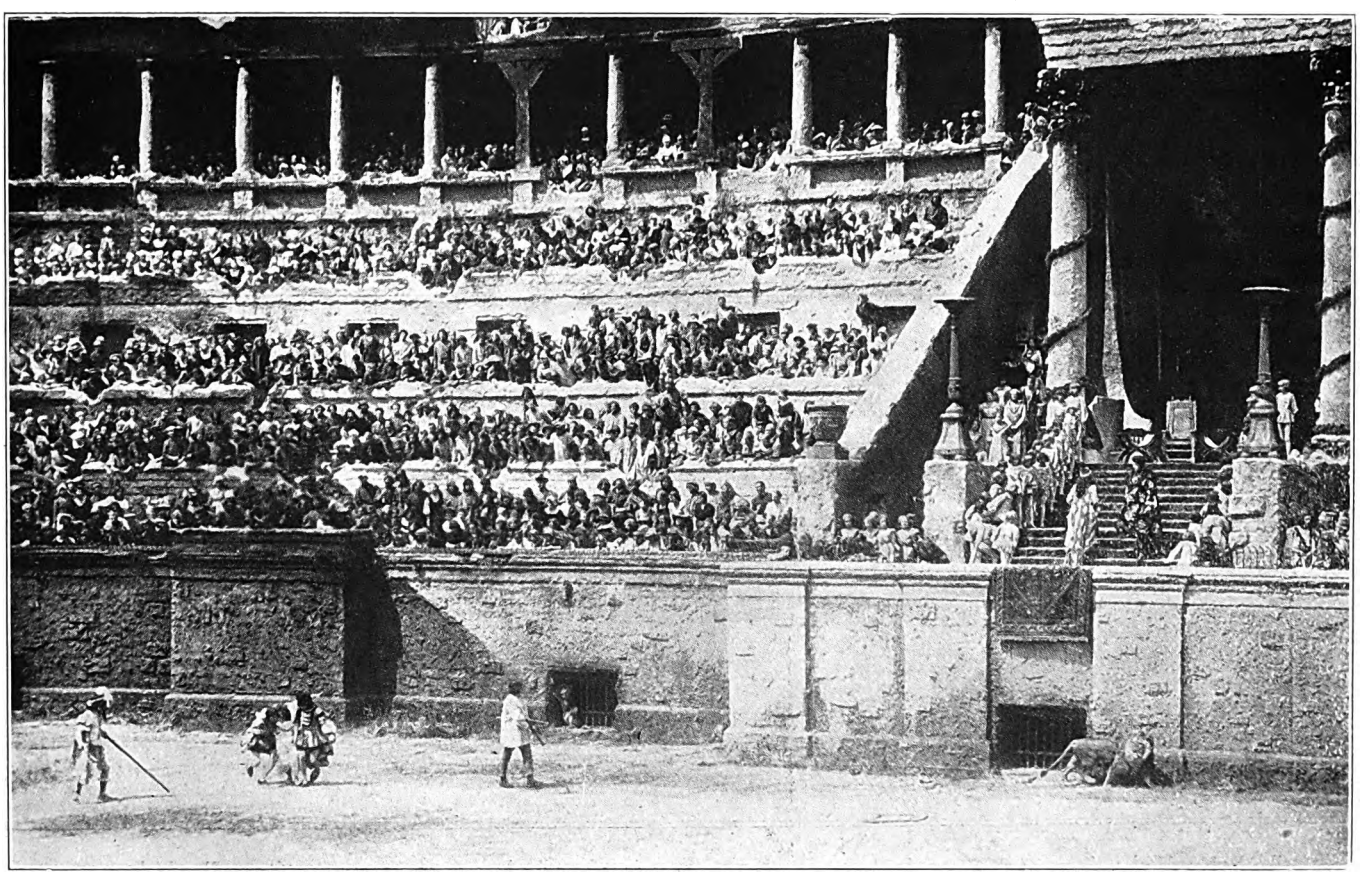
ALMOST immediately Maurice Elvey will start work upon a new Stoll picture production, in which Henry Ainley will be featured. "The Royal Oak," the title of the new film, was produced as a Drury Lane drama in 1889, and was one of the big successes of its day. It has long been Maurice Elvey's ambition to introduce to the screen the grand historical figure of Cromwell, but he realised it would be impossible to do so unless a romantic story was wrapped around the theme—the film public demanding romance, not biography.

The figure of Cromwell provides abundant opportunity for remarkable characterisation and strength, and in Henry Ainley Stoll's have secured an actor whose Cromwellian studies are a glory of the British stage.

"The Royal Oak," from which the film takes its title, is the oak at Boscobel which sheltered Charles II. after his escape from the Battle of Worcester. The production will deal with the conflict that arose out of the escape of Charles II. In this connection it is interesting to note that "The Tavern Knight," a comparatively early Stoll picture production, directed by Maurice Elvey, portrayed the Battle of Worcester from which the Stuart King escaped.

The Salthouse Pavilion, Barrow-in-Furness, in liquidation, is still closed, but it is understood that the guarantors to the bank are contemplating taking over the theatre, and letting it or reopening it under new management.

A BIG CROWD SCENE FROM "INIQUITY"



Big Scenes are a feature of "INIQUITY," Wardour's new big picture, which is to be shown in London on Wednesday, August 22.

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FIRST NATIONAL PICTURE TO OPEN BIG NEW THEATRE

THE distinction of opening the magnificent new theatre at Shepherd's Bush—The Pavilion—the largest and finest in Great Britain, goes to the Associated First National picture, "Within the Law," starring Norma Talmadge. Already remarkable for its speaking stage success, "Within the Law" in its film version is said to further stand out as perhaps the finest picturisation the popular First National star has yet achieved. The picture enjoys the unique distinction of a testimonial from the United States Department of Justice, Washington, D.C., as being "the greatest drama dealing with law and justice ever filmed." W. J. Burns, the internationally famous director of the United States Bureau of Investigation, describes the picture play as "the finest work of its kind I have ever seen." The rôle of Aggie, played in the stage version by Mabel Russell (Mrs. Hilton Phillipson, M.P.), is portrayed in the screen version by Eileen Percy, and others prominent in the cast supporting Miss Talmadge are Lew Cody, Jack Mulhall, Helen Ferguson, Joseph Kilgour, Arthur S. Hull, Lincoln Plummer, Thomas Ricketts, Lionel Belmore, Warde Crane, Eddie Boland, Catherine Murphy and Dewitt Jennings. By special arrangement with Captain Davis, "Within the Law" may be seen at the Shepherd's Bush Pavilion on Friday and Saturday, August 17 and 18 only, afterwards going to the Marble Arch Pavilion for its regular pre-release engagement at that house.

GORDON EDWARDS COMPLETES BIG NAVAL PICTURE

ALL who remember the masterly work of J. Gordon Edwards in producing the Fox spectacles, "Queen of Sheba" and "Nero," will be interested to hear that he has just completed a big naval picture, entitled "The Silent Command." It is adapted from a story by Rufus King, and many famous artistes appear in the all-star cast.

BOOTH TARKINGTON STAGE PLAY FILMED

OF the large number of special productions now in preparation at the Fox studios for the coming season, one of the most impressive is "Cameo Kirby," adapted from Booth Tarkington's and Harry Leon Wilson's celebrated stage play. The filming of this subject has just been completed after several months' continuous work.

As a play "Cameo Kirby" was first presented in New York in 1909, with the now famous Fox star, Dustin Farnum, in the principal rôle. It met with exceptional success, and has since been shown in nearly every big town in America.

For the title rôle has been chosen John Gilbert, whose splendid rendering of the Count in "Monte Cristo" will be remembered.

An outstanding attraction of "Cameo Kirby" is said to be the exterior backgrounds, which have all been taken along the Mississippi and other picturesque locations described in the story.

BUILT FOR THE BOX OFFICE

NOT every director is as candid as is Edwin Carewe, whose picture, "Mighty Lak' a Rose," will shortly be released by Associated First National. Mr. Carewe dwells less on the artistic side of his new production than on the fact that he avowedly built it on lines of box-office draft. This is not to say that this First National producer in any way belittles artistry in pictures, but he does believe, according to all reports, that the prime essential for a picture is that it should do business at the pay-box. "Mighty Lak' a Rose" is announced as a pure heart-interest drama, with its story based on the influence of music for good. Thus the name of the picture is derived from the title of a widely played popular song. Dorothy Mackaill, who plays the leading feminine rôle, is an English girl who made a success in the famous Ziegfeld Follies and even greater success in the kinema. James Rennie plays opposite to Miss Mackaill. The title naturally lends itself to diversified exploitation, and we understand that A.F.N. have more than one novel and startling news and exploitation angle already arranged against the time of release of the picture.

THE BURGLAR AS HEIR AND HERO.

Cecil Morton Yorke, Stewart Rome and Madge Stuart have prominent parts in "The Uninvited Guest," which Walker's have on offer. It is a George W. Dewhurst production, and was reviewed in The Film Renter last week. Stewart Rome's part is that of a down-and-out, who turns out to be heir to an estate.

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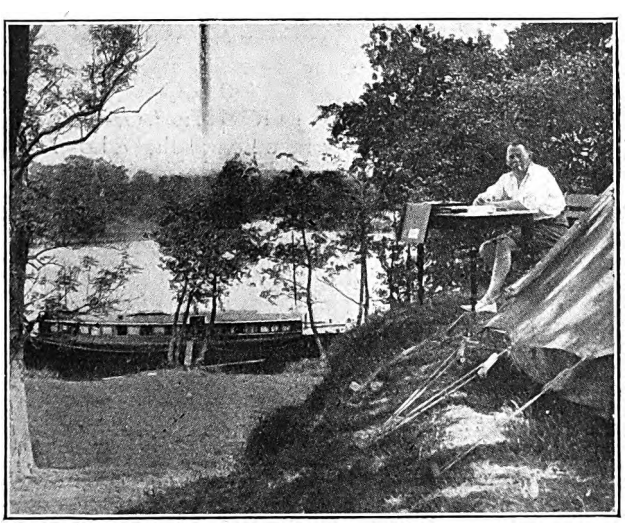
WONDERS WILL NEVER CEASE.

SHATTERING TRADITIONS IN "TRILBY."

IN many respects Richard Walton Tully's production of "Trilby," just completed, is one of the most unusual photo-dramas ever filmed. No set used represented an expenditure of more than £50,000; only four horses are used in the entire production; no member of the all-star cast received a weekly stipend in excess of £1,000; the author of the novel, long since deceased, offered no objection to the treatment of his story; practically no crown jewels were worn by the players; no member of this cast owns a Rolls-Royce or a million-dollar mansion; and the director, James Young, did not once appear in knickers. Truly, traditions have been shattered.

CAST OF "ANNA CHRISTIE."

OUR New York correspondent informs us that, after weeks of careful consideration, Thomas H. Ince has signed up one of the most remarkable trio of actors ever appearing in one picture for the leading rôles in his screen adaptation of "Anna Christie," Eugene O'Neill's big stage success. Blanche Sweet has been selected for the title rôle. George Marion, who created the rôle of "Chris," the old "Squarehead" father, for the stage play, has been brought back from London, where the play has had a sensational run, to play the same part on the screen. William Russell has been cast for the part of "Matt Burke," the Irish stoker-lover of the drama. Miss Sweet, who has been entrusted with the rôle for the screen which Pauline Lord has made famous on the stage, is considered one of the most able, emotional actresses of the silver sheet. She has been a "fan" favourite since the old Biograph days, and recently made a triumphant "come-back" after several years' absence from the screen in "Quincy Adams Sawyer." Marion's characterisation of "Chris" has been declared to be one of the finest stage delineations of the past two years. After purchasing the screen rights of the play, Mr. Ince opened negotiations with Marion to play the same rôle in the film adaptation, and finally won his consent to return to this country for that purpose from London. The actor has consistently refused offers to work for the screen, but after hearing the producer's plans for "Anna Christie," and after reading the script of the production, he was eager to appear in the screen cast. William Russell is too well known to readers of this journal to need any introduction.



Guy Newall engaged on a new scenario amid ideal surroundings in the Norfolk Broadland.

STOLL STAFF CHANGES

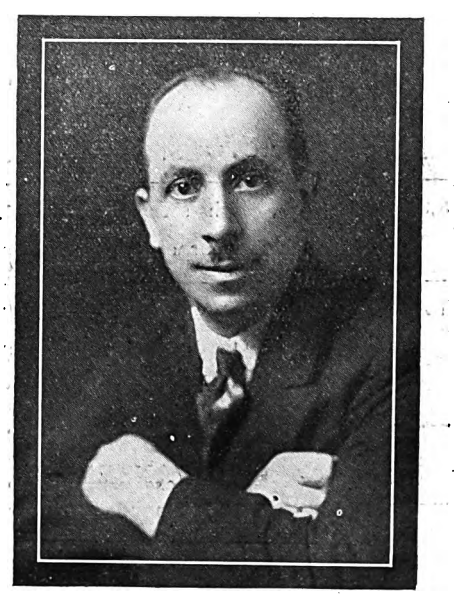
AS announced in our Manchester Notes last week, Mr. Louis Deal who, since November, 1921, has been the Stoll Film Company's territorial manager for the Manchester district, has been transferred to headquarters, and will next week take up his duties in London as general sales manager. Mr. Deal came into the industry in 1913 as outside representative for Ruffells Exclusives, his "territory" covering London, the Southern and Eastern Coasts. Thence he was transferred to Birmingham to open a branch for the firm.

MR. LOUIS DEAL.

Having spent two and a half years with Ruffell's, and his period of extension having expired, Mr. Deal joined the army. On demobilisation he joined Mr. Fuller, of Fuller's Exclusives, and for three years was his Lancashire agent. In November, 1921, he joined Stoll's. From Tuesday next Mr. Deal will have full control of the entire sales organisation of the Stoll Film Co., Ltd., in the United Kingdom.

The New Manchester Manager.

The vacancy at Manchester has been filled by the appointment of Mr. H. B. Harrison, who is brother to Mr. Saul Harrison, manager for Famous-Lasky at Leeds, and to Mr. Philip Harrison, manager for Famous-Lasky at Manchester. Mr. H. B. Harrison came into the industry as an exhibitor, becoming manager of the Gaiety, Brixton, in 1914. During 1915 he represented the Clarion Film Service, and a year later became chief London representative for the Fox Film Co. Next he became F.B.O. branch manager at Cardiff, afterwards returning to the exhibiting side of the industry, forming a company, to acquire the Southsea Electric Theatre. Mr. Harrison became managing director of the company, a position he still retains. Some little time since, he joined the staff of the American Film Printing Co., and has resigned to take up his new duties at Manchester. It will be seen, therefore, that Mr. Harrison brings to his new position an experience which will be of the greatest advantage not only to himself, but to the clientele of the Stoll Film Company in the Lancashire area.



MR. H. B. HARRISON.

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AUGUST 18, 1923.

W/No 28 '23

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

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Goldwyn....Remembrance ..... Empire, 11
Artistic....The Broad Road ..... West End, 11-15
European....Single Handed ..... Own Theatre, 11 & 2-30
Walturdaw....Daughters of the Rich ..... Scala, 3

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Walturdaw....A Strong Man's Love ..... Scala, 11-15
Walker....Parted Curtains ..... Shaftesbury Pav., 11-15
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Wardour....Iniquity ..... London Pavilion, 2-45

THURSDAY, AUGUST 23.
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Walturdaw....Has the World Gone Mad? ..... Scala, 3
Western Import....Man and Wife ..... London Pavilion, 3

MANCHESTER.

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Vivid....Short Dramas and Comedies ..... Winter Gardens, 11
Grattan Milloy....Women Men Marry ..... Deansgate P.H., 11-15

WEDNESDAY, AUGUST 22.
Western Import....Lost in a Big City ..... Deansgate P.H., 11
Goldwyn....Remembrance ..... Theatre Royal, 11-15

THURSDAY, AUGUST 23.
Marks....Between Love and Power ..... Deansgate P.H., 11
Goldwyn....Last Moment ..... Winter Gardens, 11-15

FRIDAY, AUGUST 24.
Wardour....Iniquity ..... Deansgate P.H., 11-15

LIVERPOOL.

TUESDAY, AUGUST 21.
Western Import....Jacqueline ..... Picture House, 11

WEDNESDAY, AUGUST 22.
Gaumont....Fires of Fate ..... Prince of Wales', 11

THURSDAY, AUGUST 23.
Goldwyn....Remembrance ..... Prince of Wales', 11-15
Grattan Milloy....Women Men Marry ..... Scala, 11-15

FRIDAY, AUGUST 24.
Famous-Lasky....Dark Secrets ..... Scala, 11

LEEDS.

TUESDAY, AUGUST 21.
Famous-Lasky....Dark Secrets ..... Kinema Exchange, 10-30
Gaumont....The Leopardess ..... Kinema Exchange, 11-40
Gaumont....One Wild Week ..... Kinema Exchange, 2-15

FRIDAY, AUGUST 24.
Ideal....Hutch Stirs 'Em Up ..... Kinema Exchange, 2-15
Western Import....Lost in a Big City ..... Kinema Exchange, 3-15

SHEFFIELD.

TUESDAY, AUGUST 21.
Granger.... Ole Bill of Paris ..... Electra Palace, 11

WEDNESDAY, AUGUST 22.
Famous-Lasky....Dark Secrets ..... Union St. P.H., 11
Ideal....Hutch Stirs 'Em Up ..... Electra, 11

THURSDAY, AUGUST 23.
Western Import....Jacqueline ..... Union St. P.H., 11

FRIDAY, AUGUST 24.
Gaumont....The Leopardess ..... Grand, 10-45

BELFAST.

WEDNESDAY, AUGUST 22.
Gaumont....The Leopardess ..... Own Theatre, 11

NOTTINGHAM.

TUESDAY, AUGUST 21.
Famous-Lasky....Java Head ..... Scala, 11
Granger.... Ole Bill of Paris ..... Elite, 11
European....The Shock ..... Long Row P.H., 11
Ideal....Hutch Stirs 'Em Up ..... Mechanics' Hall, 11-15

FRIDAY, AUGUST 24.
Gaumont....Fires of Fate ..... Elite, 11

BIRMINGHAM.

SUNDAY, AUGUST 19.
European....The Prisoner ..... Scala, 3-30
European....The Shock ..... Scala, 3-30
Gaumont....One Wild Week ..... Scala, 7
F.B.O.....Wonders of the Sea ..... Futurist, 7

THURSDAY, AUGUST 23.
Ideal....Hutch Stirs 'Em Up ..... Scala, 11

FRIDAY, AUGUST 24.
Famous-Lasky....Dark Secrets ..... Futurist, 11
Ideal....Out To Win ..... New St. P.H., 11

NEWCASTLE.

TUESDAY, AUGUST 21.
European....The Bolted Door ..... Westgate Rd. P.H., 11-15
Gaumont....One Wild Week ..... New Pav. & O.T., 11-15 & 2-15

WEDNESDAY, AUGUST 22.
European....The Shock ..... New Pavilion, 11-15

THURSDAY, AUGUST 23.
Granger.... Ole Bill of Paris ..... Empire, 11-15

FRIDAY, AUGUST 24.
Famous-Lasky....Java Head ..... Grainger P.H. ,11
Gaumont....The Leopardess ..... New Pav. & O.T., 11-15 & 2-15

GLASGOW.

MONDAY, AUGUST 20.
Bendon....Whom the Gods Would Destroy ..... Scala, 11

TUESDAY, AUGUST 21.
Stoll....The Starlit Garden ..... Salon, 11
Gaumont....The Leopardess ..... Scala, 11
Stoll....Papal Rome ..... Salon, 11
European....Baby Peggy Comedies ..... Own Theatre, 2-30
Jury....Stan Laurel Comedies ..... Own Theatre, 2-30

WEDNESDAY, AUGUST 22.
Famous-Lasky....Java Head ..... Renfield St. C.H., 11
Argosy....Only a Shop Girl ..... Scala, 11

THURSDAY, AUGUST 23.
F.B.O.....The Little Church Around the Corner ..... Own Theatre, 3

FRIDAY, AUGUST 24.
Regent....The Fighting Coward ..... Cinema House, 11
Stoll....The Foolish Virgin ..... Salon, 11
F.B.O.....Man Versus Beast ..... Own Theatre, 11 & 3
European....The Shock ..... New Savoy,

BRISTOL.

SUNDAY, AUGUST 19.
Assoc. First National....Refuge ..... Own Theatre, 3

TUESDAY, AUGUST 21.
Ideal....Out To Win ..... Clare St. P.H., 11

FRIDAY, AUGUST 24.
Granger.... Ole Bill of Paris ..... Castle St. C., 11

CARDIFF.

TUESDAY, AUGUST 21.
Gaumont....Fires of Fate ..... Capitol, 11-30
F.B.O.....Man Versus Beast ..... Kinema Exchange, 3
European....Trifling With Honour ..... Kinema Exchange, 3

WEDNESDAY, AUGUST 22.
Ideal....Out To Win ..... Capitol, 11-15

FRIDAY, AUGUST 24.
Famous-Lasky....Java Head ..... Cardiff Cinema, 11-15
Paragon....Parted Curtains ..... Kinema Exchange, 3

The New First National Contract Form will be found on page 21 of this issue

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Butcher's Selected Pictures

TO BE RELEASED THIS YEAR

THE following selected British Productions will shortly be released—Every one has a definite Entertainment value—an assured first place for Public Appreciation.

If not Booked—write at once

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John F. Preston's Popular Play—Melodrama absolutely—Producer, Wilfred Noy—Leading Players, MAVIS CLARE and BOBBY ANDREWS

"HORNET'S NEST"
By Andrew Soutar — Producer, Walter West — Leading Players, FLORENCE TURNER and FRED WRIGHT

"THE LADY OWNER"
By J. Bertram Brown—Producer, Walter West— Leading Players, VIOLET HOPSON and JAMES KNIGHT

"LITTLE MISS NOBODY"
By Harry Graham— Producer, Wilfred Noy — Leading Player, FLORA LE BRETON and All Star Cast

"BEAUTIFUL KITTY"
An Original Racing Story—Producer, Walter West— Leading Players, VIOLET HOPSON and JAMES KNIGHT

GET READY FOR OUR NEXT—A BIG PRODUCTION WITH A BIG TITLE

"THE SCHOOL FOR SCANDAL"
Sheridan's World Famous Play—A Bertram Phillips Production with QUEENIE THOMAS as Lady Teazle

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BUTCHER'S FILM SERVICE LTD.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 510. SATURDAY, AUGUST 18, 1923. SIXPENCE.

Simultaneous Signing

THE announcement made by Mr. Ralph J. Pugh, managing director of the Associated First National Pictures, at their convention dinner last Saturday to the effect that in future there would be simultaneous signing of contracts, is an extremely important matter for the whole of the trade. For years past one of the principal grievances that an exhibitor has had with renters as a whole is that on many occasions his contract has been used as a basis to obtain a higher price from his opposition. Exhibitors' meetings and conventions have on numerous occasions been the medium for many protests against this form of trading, and a good deal of the bad feeling existing between renter and exhibitor has been engendered by the contention of the latter that he has been in the past used as a pawn to obtain higher rental fees. In this connection it will also be remembered that when the standard contract came into being, this point was the subject of many discussions, whilst more recently the Fair Clauses Contract, promoted by the C.E.A., contained a specific clause dealing with this momentous question.

The lead which First National have taken in coming to grips upon this subject will be received with intense satisfaction by every exhibitor in the country, for it removes a very big bone of contention from any contract entered into between the two parties. The keynote of this, or any other industry, if it is to succeed is confidence, and if neither side trusts the other then progress is impeded. To-day renters are employing a type of traveller who is entitled to the confidence of his employer, and the fact that he is empowered to close a deal definitely with the exhibitor, will undoubtedly give him greater resolution to get the very best price for his goods.

Associated First National Pictures have taken a very courageous step, which is sure to bring them an excellent return, and, above all, is bound to gain for them the confidence of their clients. Such a decision, taken in the presence of their president, shows that this renting concern are alive to the well-being of their clientele, and is at once a demonstration that they are anxious to remove any contentious matter from their contract.

We are not surprised to find that their decision was very heartily endorsed by the numerous exhibitors present at the dinner last Saturday, and we have little doubt that simultaneous signing of contracts will also be a feature in the very near future with other renters' contracts. Any step that engenders a better feeling between exhibitor and renter is to be encouraged, and we heartily congratulate First National upon the wisdom of their resolution.

It is really somewhat remarkable that this matter has not been settled by all the renting companies long ere this, for exhibitors throughout the length and breadth of this country have always contended that there should be simultaneous signing of contracts. The excuse made by renters in the past, that this was impossible owing to the fact that each contract must be considered and receive the consent of head office, has never at any time satisfied members of the C.E.A. or any other exhibitors' organisation in this country. The K.R.S. have averred from time to time that hawking of contracts does not exist, and that exhibitors have the remedy in their own hands, but that it does exist cannot be gainsaid. Only three weeks ago we had placed before us the correspondence of a prominent exhibitor in the North of England, who offered a very big price to a well-known American concern for a picture, only to find some few days later that his contract had been hawked to his opposition, and the picture had been hired to the opposing house at an increased rental. The members of the K.R.S., when this matter has been discussed in the past, have generally refused to allow the traveller to complete a contract further mainly on the ground that they are placed at the mercy of their employee, who can place them in an invidious position. Candidly, this has always appeared to us to be a weak defence, for simultaneous signing of contracts merely means that the renter places confidence in his traveller to obtain the right price for his product. It is open to abuse, and doubtless will be abused, but we firmly believe that on the whole it will mean not only better feeling between exhibitor and renter, but far better business.

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By the W

A Weekly On Trade

MINOR sensations have occurred in the film industry this week, the principal one being the scoop of Mr. Marcus Loew in securing the new Tivoli Theatre for the showing of his pictures. When a representative of THE FILM RENTER interviewed Mr. Loew last week, the matter was not then settled, but on Friday the deal was finally closed, whereby Mr. Loew takes over the Tivoli for a period of at least one year, with the option for an indefinite period after that. The Metro president will show "Scaramouche," and other big Metro photoplays in this theatre, which is due to open on September 7. A great deal of curiosity is prevalent in filmland circles concerning the price paid by Mr. Loew for the tenancy of this theatre, and whilst I do not know the actual terms arranged, I do know that when other prominent concerns were in negotiations for this theatre the sum asked was £35,000 a year rental, plus a percentage of the proceeds, so that Mr. Loew is probably paying somewhere around these figures. At first sight they appear phenomenally large, but the Metro president is a remarkably cute man of business, and he probably knows better than any exactly what he can make out of the theatre. In any event he will also probably be guided by Sir William Jury, whose hand has by no means lost its cunning.

A Surprise Link-up.

ANOTHER sensational happening in the film trade this week has been the announcement of the distribution of Hepworth Pictures by Ideal Films. Such a combination is bound to have far-reaching results, for it enables Hepworth's to put more money into their productions and devote more time to foreign markets in consequence of not having to keep up an expensive organisation for distribution. The deal, which was only signed on Monday, had been kept a very close secret, and it will undoubtedly come as a big surprise to the trade. That it will be a very excellent arrangement for both parties I am convinced, and everyone will wish both the companies the very heartiest success.

Loyalty to the Leeds Exchange.

I AM very glad to find that the trade show trouble of the Yorkshire Kinema Exchange has blown over, and that the Exchange is being patronised a great deal more by the prominent renting concerns. Such houses as Famous-Lasky, European, and Western Import are now showing their films there regularly, and this has given a tremendous impetus to other concerns, so that the directors of the Exchange are now relieved of any embarrassment of not having shows there. To show how loyally renters are supporting the Exchange, it should be mentioned that Mr. A. G. Granger, who fixed up the show of "Ole Bill of Paris" at the Majestic Theatre, also showed the picture in the Exchange on Friday afternoon whilst Fox Films, who had already screened "The Town That Forgot God" at the Majestic, gave another trade show at the Exchange on the same day. Renters are showing a splendid spirit in giving their support to the Exchange in this fashion, and I think in the future there will be no cause for complaint of lack of trade shows at the famous Yorkshire kinema centre.

An Outstanding Film Function.

SELDOM have I attended a better managed dinner than the one tendered by Associated First National Pictures to their president, Mr. Robert Lieber, last Saturday evening. Considering that this was a Saturday evening in the middle of August it was remarkable to find the number of prominent personalities in the film world present on this occasion. Well-known exhibitors, such as Mr. A. J. Gale (president of the C.E.A.), Alderman Trounson, Mr. E. E. Lyons, Mr. W. N. Blake, Mr. Sydney Bernstein, Mr. Leonard Denham, Mr. Noel Rhys, Mr. Pulman, and others too numerous to mention, as well as Mr. Reginald Bromhead and representatives of the trade and lay Press, were present to do honour to First National's president, and the speeches, particularly those of Mr. Lieber and Mr. Lyons, were much appreciated by all.

Powerful Speeches.

MR. RALPH J. PUGH makes an ideal chairman on these occasions, speaking remarkably well, and having the banquet well in hand. His announcement of the First National's decision to introduce into their contract a clause regarding simultaneous signing of contracts was received with loud applause, and it was quite evident was very much to the liking of every exhibitor present. Another feature of the evening was the extraordinarily fine speech of Mr. Lieber, who created a very favourable impression. Recent American visitors to this country, in the persons of Mr. Rothapfel and Mr. William Fox, have been responsible for some exceedingly fine after-dinner speeches, and Mr. Lieber acquitted himself extremely well in this direction. The evident sincerity with which he spoke greatly appealed to his audience, and the reception he received at the end of his speech must have been exceedingly gratifying to him.

Wit and Wisdom.

MR. E. E. LYONS, who supported Mr. Reginald Bromhead, in replying for the industry also gave a charming speech, which, coming from one of our leading exhibitors, was a model address of welcome. Mr. Lyons has the happy knack of saying the right thing in the right place, and never was this more emphasised than on this particular occasion. All of the speeches struck the right note, and in particular the utterances of Mr. G. A. Atkinson, the well-known lay Press critic, were very greatly appreciated. In a speech full of wit this well-known film critic kept his audience in a state of continual laughter, and undoubtedly contributed much to the harmony of the evening. It was also extremely good to see the affection that exhibitors, particularly from the North country, had for Mr. Phillipson, the genial sales manager of the First National, who deservedly received an ovation on rising. The whole affair was a very happy one, and showed the good feeling that exists between First National organisation and exhibitors in this country.

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ay Notes.

Causerie Topics.

Cutting "Fires of Fate."

IN accordance with the request of a large number of exhibitors, the Gaumont Company, Ltd., have definitely decided to cut their super film, "Fires of Fate." At present the length of this subject is 7,400 feet and this will probably be reduced by some five or six hundred feet. This will mean that some of the wonderful historic backgrounds will have to be sacrificed, but it will have the effect of enhancing the story.

The League Luncheon.

ROWAN WALKER, secretary to the British National Film League, informs me that the Committee of the League are actively engaged in arranging details of guests, etc., for the luncheon which the Prince of Wales will attend in November. I understand from Mr. Walker that the League are keeping in close touch and agreement with the Cinematograph Exhibitors' Association, and that nothing is being left undone on their part to ensure the British Film Weeks, which commence on February 4, being a bumper success. A general meeting of the League was held this Wednesday, at which several important matters were settled.

Another American Visitor.

MR. GUS SCHLESINGER, Warner Bros.' European representative, is coming to London on the 25th of this month to supervise the European sales of the company's output. It is anticipated that Mr. Schlesinger will be accompanied by Mr. H. M. Warner, who is to study conditions in this country with a view to enabling his company to correctly gauge the British taste in order that all future productions may be as successful as the six Warner screen classics now being released in this country.

Gordon Craig Better.

THE kinema trade will welcome the news that E. Gordon Craig is again in harness after having undergone a severe abdominal operation. Although I am in a position to announce his future plans, he has requested us to withhold same, as they will be fully dealt with in our advertisement columns about the end of the present month. My readers will, no doubt, remember that Mr. Craig relinquished control with the Regent Film Co., Ltd., in April last.

The Tax in America.

AMERICA is apparently having her troubles with the admission tax, for I notice in the latest issue of "The Motion Picture News," an excellent editorial by their brilliant editor, Mr. William A. Johnston, on the manner in which the campaign for its removal should be run. It would appear that there is considerable agitation in the States concerning this tax, which apparently bears as hardly upon American exhibitors as it does over here. Mr. Johnston has some very sensible things to say upon how the agitation should be conducted, as will be seen from the following extracts: "If real progress is to be made, if positive results are to be had at all, we must work backwards in the campaign from the point where the decision one way or another will count most heavily. That point is the joint ways and means committee of Congress."

How to Begin.

"AND we must start with the assumption that the entire industry still stands before the lawmakers of the country in an utterly wrong light. We are known for size, extravagance and prosperity. We have swaggered. Now is the time to take the air out of the balloon and tell the exact facts: the heavy risks and investment, the unavoidable competition, the huge losses, the comparatively small size of this new and struggling manufacturing industry. It is up to the producers to tell just why production costs have advanced this year upwards of 35 per cent., of just why salaries are as outrageous as they will assuredly appear to the dirt-farmer legislator, or, in fact, to most anyone who hasn't the slightest understanding of this inside problem. High rentals must be explained."

Spreading Out the Cards.

"AND the theatre must show just what proportion of its income goes for rentals, what the house expense is, what the yearly income is. And there's the factor of depreciation. Is it five, ten, twenty per cent.? Just what is it? In many an instance, we fancy, what appears to be a profit is in reality swallowed by unaccounted-for theatre depreciation. There are figures to be presented—lots of them. The number of smaller theatres; average seating capacity and attendance; average attendance before, during and after the war; admission prices and why they cannot be advanced; number of competitive theatres; theatres closed since the war, etc., etc. The story is there to be told. But the ways and means committee cannot listen to individual cases, nor to general and indefinite wailing, claims, oratory and what not. There seems to be no question whatever but that a brief properly prepared by producer, distributor and exhibitor will accomplish what may prove to be the salvation of this industry. Such a brief can be prepared. Will it be prepared? Or will we have the usual and unavailing Congress-storming trips and the usual failure, excuses, blame and recriminations back and forth."

No Craving for Credit.

"AND can we not pledge ourselves to one platform plank in advance; that no one and no organisation will try to take to itself credit for all that may be accomplished, and do its shouting from the housetops. Any such start is a false start, for it has in view nothing but a selfish and political objective; and its method is generally wind-jamming. This is a matter of common and serious effort for the common and serious good; and it can only succeed if undertaken in a common and serious spirit." Mr. Johnston's views are so eminently sound that they might, with advantage, be followed by the leaders of the industry in this country, as in the past there has been too much seeking for self-glory on the part of some of the people endeavouring to obtain a revision of the Entertainment Tax.

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S. G. Newman for R.C. Pictures.

MR. S. G. NEWMAN, the managing director of British Exhibitors' Films, is, I understand, leaving that company to take over a similar position with R.C. Pictures Corporation. This is the concern controlled by Mr. Pat. Powers on the other side, whose business concerns the selling of pictures in this country. With Mr. Newman's long experience in the film industry this organisation should go ahead with renewed force.

Hats Off to France!

THE GAUMONT COMPANY, LTD., hope to have "Squibs, M.P." ready for release in the late autumn or early winter. Actually the last scenes in the film have just been taken in Paris, where the French Police and Ministry of Fine Arts showed themselves more than ordinarily interested and helpful—in marked contrast to the recent experiences of the Gaumont Company, Ltd., with the Chief Commissioner of Police in London when asking for permission to take scenes for "Lights o' London." Mr. Pearson secured some wonderful scenes of Paris from the top of the Arc de Triomphe. Just fancy a British film producer having the temerity to ask for permission to take scenes from the top of a London monument!

A Critic on the Film Weeks.

MR. E. A. BAUGHAN, the eminent film critic of "The Daily News," is apparently a little concerned about the pictures that will be shown in the British Film Weeks commencing in February next. In an exceedingly sound and sensible article in his paper on Monday last, he says: "The firms that belong to the League must work unselfishly. If the organisation be employed to foist indifferent British pictures on the market it will do more harm than good. The picture-goer himself cares but little where pictures are made. American, British, Italian, French, Sweedish and German are all the same to him. What he pays to see are good pictures."

Who is to Choose?

"I DO not quite understand," he continues, "how the executive of the League is choosing the films to represent British industry. Perhaps it would be best to elect a judging committee from the film critics of the trade and lay Press. We should, at any rate, give an impartial and competent verdict. Otherwise it seems to me the choice will be formulated on a business basis (each firm being represented by so many pictures), and that will result in the selection not being at all representative of the best work done by British producers."

The Public's Preference.

"IT is really an important matter to the trade," says Mr. Baughan, "for what might seem to the members of the League a very just and equitable arrangement of their different interests will cut no ice with the kinema-goer. If he sees dull and bad British pictures as part of the film-week he will be even harder set against them than he has been."

A Crime Against Civilisation.

FURTHER on Mr Baughan gives it as his opinion that "instead of being an art, moving pictures have become an industry, and in some cases a crime against civilisation. No means of expressing life has anything like the universal appeal of the film. But the producers have not by any means realised the burden and duty which accident has placed on their shoulders."

Better Films Will Pay.

"SO great is the power of the screen that I seriously believe no government can much longer ignore its possibilities. The makers of films have it in their own hands to set their house in order. The higher they aim the more powerful the film will become. At present there are large numbers of thoughtful people who have been estranged from the universal language of moving pictures. Those people have to be led back to the kinema. And from a business point of view it will pay to make better films—better in ideas, poetry, romance and ethics." The British Film League can be trusted carefully to examine the points raised by Mr. Baughan, who, by his sane common sense articles, has proved a real friend to the film industry.

African Film at the Philharmonic Hall.

THE opening of "The Cradle of the World" at the Philharmonic Hall last week was preceded by a luncheon given to the Press, which was presided over by a real African in the person of Mr. Lattimore, who exhibited just that pride in the film of African life that might be expected from anyone having a part in bringing his native land, its possibilities and its people, to the notice of dwellers in other lands. The speeches at the luncheon were quite informal, and the guests proceeded to the Philharmonic Hall, where the picture was screened. A lecture on African life was given by Mr. Gosling, and some native dances further enhanced the attractiveness of the program.

Where Kisses are Comic.

NEWS from America reports that Schirm Kell, the film editor of the Buster Keaton Company, is busy cutting the Japanese negative of "The Three Ages." His chief job is to cut out all the kissing scenes, as the Japanese police censors eliminate all scenes of this kind from imported pictures. It might be well when Schirm Kell has finished with the picture upon which he is at work if he turned his attention to some of the stickiest of the American pictures that are to be sent over here and reduce the length of such scenes by about fifty per cent. The cut-out portions would not be wasted, for, with a thrift that is commendable, all these portions depicting osculatory exercises are joined up and sent to the niggers in Somaliland and Borneo and Sumatra and other out-of-the-way places. The roars of laughter which greet a one-reeler made up of screen kisses are said to be sufficient to raise the roof of any kinema unfortunate to possess one in those hot and far-off lands.

More for the States.

MR. SAM BERNEY, general manager for The Rose Film Company, is leaving for the United States to-day. He is accompanied by Mr. Frank Thompson, son of Mr. H. W. Thompson, chairman of the company.

Tatler

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Percentage.

EVENTS move quickly in this industry, and probably nothing has been more significant during the past few days than the rapid advance of the suggested sharing terms basis for the hiring of big productions. This week two prominent American exhibitors have been entertained in London in the persons of Mr. Robert Lieber and Mr. Marcus Loew, and it is highly significant to observe that these two gentlemen have taken the opportunity to express their opinions on the cry of high rentals, each of them indicating that the only fair way of meeting this problem is the system of sharing terms.

Another speech of equal importance was that given by Sir William Jury at his luncheon on Wednesday, when this prominent renter indicated that the future marketing of the big Metro specials would be on a fair percentage basis. Mr. Marcus Loew, in his speech, declared that only a year or two ago he was afraid of percentage, but that now he had proof that it was the only fair way of booking films, and Robert Lieber, the President of First National, with supreme commonsense, declares that *sharing terms must be bargained for in exactly the same way as if a picture was being hired for a fixed sum.* Both these men are seasoned exhibitors and producers, so that their views are entitled to the utmost respect by every member of this industry.

It is easy to understand the average exhibitor's aversion to sharing terms, because, owning the theatre, he naturally likes to call the tune. His fear in the past has always been that by playing a film on a percentage basis he immediately acquaints the renter with the capacity of his house, and exactly how much can be taken with a particular picture. In reality, this is the greatest weakness of the whole argument against sharing terms, because there is not a renter in this trade that could not know inside a few hours the exact capacity of any house in this country, and almost to a shilling what could be taken with any particular photoplay.

It must be remembered that with the big pictures now arriving in this country renters are certain to ask big prices. They are forced to do so by virtue of the high cost of production. Immediately they do so the exhibitor, very naturally, cries out against the high rental demanded. What is the alternative? Can there be any other way out than the percentage basis? No renter can put a fixed sum upon a picture for any particular locality without doing some particular hall an injustice. If an exhibitor pays a high price and loses on the transaction then he is justly incensed, and bad feeling is engendered between him and the renter.

Sharing terms means that both sides take a chance, but the percentage basis *must be a fair one to the exhibitor.* It is no use for any renter because he has a big picture to expect to get every penny that comes into the box office, and similarly the exhibitor must be prepared to give a reasonable guarantee, and a percentage of the takings over and above the sum he has guaranteed. Sharing terms without a guarantee means that the exhibitor is not willing to take a chance at all.

A fair way of doing business on a percentage basis is for an exhibitor to reckon the amount of money it costs to run his hall without film hire, making that a first charge against the production put in. After that sum is taken, he should guarantee the renter a certain amount, and the proceeds over and above that figure should then be split on an agreed basis.

In America the percentage basis is gradually coming into force, as it is recognised by the leaders of the industry in that country that it is the only solution to the problem. Where he is asked to run his theatre on sharing terms, let the exhibitor judge each case on its merits, and it can be left to the good sense of each of the contracting parties to see that the outcome is a fair and square deal.

Exhibitors in this country are well able to look after their own business and they can be trusted to see, if they contract for pictures on a percentage basis, that it is remunerative to them, but neither side should be greedy.

Ernest W. Redman

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Lieber on Sharing Terms

Associated First National President's Commonsense View of Higher Rentals.

EXCLUSIVE INTERVIEW TO "THE FILM RENTER & MOVING PICTURE NEWS."

ROBERT LIEBER, the president of Associated First National Pictures, is a real personality. He is a type of American that one is always pleased to meet. Modest and unassuming, it is easy to see why Robert Lieber has risen to be president of such a powerful organisation as Associated First National Pictures. When Mr. Lieber talks to you on conditions in America you feel you are speaking with a man who emphatically knows what he is talking about.

It was with distinct pleasure that I listened to the views expressed by Mr. Lieber on a whole range of subjects at breakfast in his hotel on Monday morning. In appearance Mr. Lieber would almost pass for the twin brother of Sir Charles Higham, there being an almost uncanny likeness between the two men. Robert Lieber is an exhibitor in America, being the proprietor of the Circle Theatre in Indianapolis, a building seating 3,000 people. He has been in the business for years, and has for a great portion of the time been on the exhibiting side of the business connected with Associated First National.

MR. ROBERT LIEBER.

Naturally, in view of the fact that exhibitors over here were crying out against the cost of film hire, I immediately asked Mr. Lieber his views upon this important subject. "A film," said he "is worth only the value it will bring to the pay-box. If a high price is asked for a big film, and it packs a theatre throughout the week, then such price is well worth paying. I do not believe there is an exhibitor who cares what price he pays as long as the returns are commensurate. The price of a film is high when the return does not warrant it. Many producers think that the solution to the problem of high rentals is sharing terms, but this is a matter that requires very careful consideration. There should be just as much bargaining on sharing terms as there is in hiring a picture for a certain fixed sum. It is useless for any producer or renter to expect a fixed basis of 60/40, because every house has special circumstances to contend with. In some instances the sharing terms might be higher and in others considerably lower. Both sides have to take a chance. If a producer is to put his film into a house on sharing terms, then he should be entitled to a guarantee of a certain sum, plus a percentage of the takings over that amount, otherwise what incentive is there for an exhibitor to go out and make a big success of the picture? If there is no guarantee it merely means that the exhibitor is playing perfectly safe, and does not take any gamble whatever. Sharing terms is a very serious thing that should be studied by exhibitor and renter alike. Both sides must take a chance, and the sooner there is more confidence between the two distinct sides of the business, then the greater progress."

In an exceedingly interesting chat, Mr. Lieber outlined how sharing terms operated in the United States, instancing that an exhibitor put in against the film the cost of running his theatre exclusive of film hire. He was then able to give a guarantee to the producer for a certain sum of, say, 5,000 dollars, taking the next 3,000 dollars for himself, and splitting on a percentage basis the proceeds after these two sums had been taken at the box-office.

Chatting on the future of First National, Mr. Lieber declared that it was to the best interests of exhibitors to see that the independent producer was kept in business.

"We not only finance our own producers, but we buy the product of independent producers from all over the world. In this way we obtain a variety of product not only for our franchise holders, but for other exhibitors, always bearing in mind that variety is the keynote of the business." Mr. Lieber expressed himself as highly impressed with the decision reached by First National in this country at their convention, namely, to institute in their new contract form a clause concerning the simultaneous signing of contracts, fully referred to elsewhere.

"I think this is a real step forward," he declared, "and I only wish that such a thing were possible in our country. England has gone ahead of America in this respect."

It was quite evident to see that First National's president was also very greatly impressed with the type of traveller employed in England. First National's prospects in America were, he declared, exceedingly bright, and each day they were devoting more and more time to perfecting their organisation and increasing their volume of business.

Mr. Lieber is staying in this country until August 25, when he leaves for the United States, and whilst he is on vacation is certain to have a look at some of the theatres over here.

It is easy to see that First National's president was very delighted with the reception given him at the banquet on Saturday night, and also very pleased with everything he had seen in this country.

E.W.F.

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Ideal's to Distribute Hepworth Pictures.

Sensational Combination of two British Companies which will have Far-reaching Effect.

A VERY important agreement between two of our leading British producing companies was announced by Mr. Cecil M. Hepworth to the representatives of the trade Press at a private dinner party at which they were present on Tuesday evening. Mr. Hepworth announced that on Monday the two companies had completed an agreement by which Ideal will in future handle the whole of the Hepworth output.

In making this announcement Mr. Hepworth remarked that for some time past he had noticed the cost of films was continually rising, and that America was setting the pace, and if England intended taking its place in the sun they would have to seriously consider the position. The American exhibitor, he continued, pays more for his films, and, apparently, the American public were willing to pay more money to go into the theatres, and it seemed to him that a serious situation arose. What was going to happen? His company could not reduce expenditure in their studios, and the only thing to do was to reduce the cost of distribution. The cost of renting by companies with small outputs, handling only six or eight pictures a year, was a very serious consideration, and there were only two ways out of the difficulty. One was to import foreign films, and the other to find an organisation to handle their product. He was glad to say that many renters had showed great eagerness to handle the Hepworth product, but after consideration he had decided to market his photoplays under the Ideal banner.

"Ideal's," continued Mr. Hepworth, "had always set a high standard, and in addition have an efficient and large organisation." They had received the suggestion with pleasure, and the agreement was concluded yesterday. Mr. Hepworth proceeded to pay a sincere tribute to Mr. Paul Kimberley, who had supported him thoroughly, and who, to show he countenanced the arrangements made, had travelled up specially from the country to be present that evening. Mr. Hepworth considered that the arrangement would be an excellent one, and he had the utmost confidence it would continue for many years to come.

Mr. Russell, chairman of Ideal Films, Ltd., said he felt just as strongly as Mr. Hepworth about the Ideal standard. "I feel that by joining hands," said he, "we are endeavouring to show to the British public British pictures that have not been produced elsewhere." Our colonies, he declared, should have British stories from a British angle, and he held that this close co-operation would lead to every success, and that they would work together in the closest friendship.

Mr. Harry Rowson, managing director of Ideal's, remarked that this was "an important day in my life." "I cast my mind back to a few years ago, and can recall to the trade great successes like 'My Old Dutch,' and other equally famous British pictures. I can honestly say," continued Mr. Rowson, "I have always sought an opportunity to bring back that period, and I do hope that this association will provide Mr. Hepworth with an opportunity of being free from distribution, so that he can continue to make pictures freed from all worry." In conclusion, Mr. Rowson expressed the sincere hope that the combination would be a strong and lasting one.

Mr. Cecil Palmer, who has long been associated in the publicity of Hepworth Picture Plays, congratulated Ideal's, and intimated that they had had handed over to them the product of a great producer, and proceeded to pay a fine tribute to Mr. Paul Kimberley. "Ideal's," he said, "have secured a handsome legacy, and Ideal's have honoured Hepworth's, but in honouring Hepworth's they have honoured themselves."

Mr. Gilbert, publicity manager of Ideal's, also spoke in felicitous terms of the agreement entered into. "I heartily re-echo Mr. Rowson's words—this is a red-letter day in the history of the trade. We can only meet competition on the lines of economy in distribution, and I am certain that with all the resources of both companies we shall get to the top, and proclaim to the world that the British industry is prepared to take its place in the sun."

Mr. S. Rowson, who was obviously delighted with the arrangements entered into, said "You know with what enthusiasm and goodwill I have co-operated in the carrying through of this agreement. I feel with Mr. Gilbert that this transaction is a red-letter day, not merely for Hepworth, and Ideal, but for the industry at large. It is an economic solution that is offered to-day. The only way to market films successfully is the pooling of manufacturing resources, and, above all, distribution resources. This arrangement means that we will have an increasing number of good films, for the time is coming when British productions will carry the day in every English-speaking country." Mr. Rowson gave it as his profound conviction that the day of the spectacle play was passing, and that the British public were looking eagerly forward to good British pictures. Incidentally, Mr. Rowson recalled that Mr. Henry Edwards first appeared in Ideal Films, and that it was a matter of sincere pride to him that they would, in future, handle all the Hepworth product.

Mr. Paul Kimberley, on rising, said "I entirely endorse Mr. Hepworth's move—I was anxious to preserve the identity of Hepworth, and Ideal unanimously agreed to this course. I am satisfied that the Ideal Company is a highly-efficient organisation. We realise that we cannot hope to live on our own home market only, and cannot expect to make big profits in this market. The bigger the showing we make here by co-operation, the better opportunity we have of getting after foreign markets. All economies that can be effected will be thrown back into production to enable us to compete with our competitors."

We understand that the arrangement comes into force immediately, and that the Hepworth organisation as a producing company will maintain its identity exactly as heretofore, but their products will be handed over to Ideal for booking. Trade shows and publicity will be handled by Hepworth's, but, of course, various distribution branches of their own throughout the country will be abandoned forthwith. This combination of two English-producing companies is undoubtedly a very important matter for the entire industry.

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Simultaneou Contracts an in Price o

Important Announc First National Con

ROBERT LIEBER OUTLIN

Full report of Speeches at

RALPH J. PUGH.

WITH its startling announcement that, commencing August 20, 1923, the long-desired simultaneous signing of contracts by exhibitor and renter would be instituted by Associated First National Pictures, Ltd., and that from the same date the price of posters on First National Pictures, already supplied at cost, would be still further reduced, together with other important announcements affecting the trade and First National policy, that company's second Annual Convention, held at the Trocadero, London, Friday and Saturday, August 10 and 11, takes on extreme importance to the industry.

The Convention, presided over by the managing director, Ralph J. Pugh, was enhanced by the attendance of Mr. Robert Lieber, president of Associated First National Pictures, Inc., of New York and Indianapolis, of E. Bruce Johnson, A.F.N. foreign manager, and M. P. Harwood, auditor-in-chief of A.F.N.'s foreign department. The Convention was attended by the managers and travellers of the nine A.F.N. branch offices, situated respectively in Bristol, Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, and Newcastle, the full executive forces of the London office and the staff of the London branch, by Messrs. Hubsch (Berlin), Schless (Paris), Max Stoehr (Sweden), Van Duinen (Holland), and Mr. W. Rothacker (New York).

Cables were read from Richard Rowland, general manager of A.F.N., America, and from H. O. Schwalbe, treasurer and secretary, wishing the Convention every success.

Mr. Pugh's Speech.

In his opening address, and in welcoming Mr. Lieber and his American associates, Managing Director Pugh, briefly summarising the progress made by A.F.N. since last year's Convention, pointed out that as the result of that Convention's decision to sell posters at cost, the use of poster publicity by A.F.N. exhibitors has increased more than 300 per cent.

The past year had seen the equipment and opening of the nine branches. "We have, I believe, lived up in a very practical manner to the slogan which we inaugurated of 'a square deal and better pictures,'" remarked Mr. Pugh. "I believe that the result of this present Convention will be that we shall be able to come to such practical decisions as will enable us to maintain our reputation for keeping our word and maintaining the prestige which we have been so fortunate in establishing." Mr. Pugh then went on to say that as the result of the decision arrived at with the hearty support of the foreign manager and Mr. Lieber—"a decision the greatest since the inception of this industry"—that on and after August 20, 1923, A.F.N. travellers will be given authority to sign contracts on behalf of the company simultaneously with the signing by the exhibitor, an announcement which drew prolonged applause.

"Secondly to the simultaneous signing," continued Mr. Pugh, "we shall at the same date, by special arrangements with our printers, have cheaper posters—even cheaper than they are at present, continued to be sold at cost price—that cost price having been further lowered by our new contracts with the printers, and this saving of money goes directly into the pockets of the exhibitor."

While First National have always endeavoured to live up to the letter of its contract, Mr. Pugh regretted to have to state that in the matter of payment for film rental the same could hardly be said to be true of the exhibitor, who, though specifically undertaking to make his payments within a certain set date after running the film, in far too many instances failed to honour his signature.

Trust in the Travellers.

Mr. Bruce Johnson, in complimenting the British executives and the sales force on the position that First National held to-day, said: "The work and the credit are solely yours. It is because of the things you have accomplished it has made it easy for us to make a decision regarding simultaneous signing of agreements."

The speaker stressed the trust and confidence that First National was thus placing in its field forces in empowering them to sign contracts, which it did in pursuance of its set purpose and principle to render the fullest possible service to the exhibitor. Like Mr. Pugh, Mr. Johnson referred to "a problem which confronts not merely us alone, but all the other renting organisations, namely, that of the weighty total of outstanding moneys due from exhibitors."

The President's Convention Speech.

Mr. Robert Lieber, who was received with prolonged applause, after expressing the pleasure it gave him to be present, said: "There can be no question of doubt that First National led the field last season without even a very close second, and I do want to say, without seeming at all immodest, that the exhibitors of the States have taken up our announcements of next season's products with an enthusiasm that has never been there before. I know that our announcement stands as an outstanding word of the film business for the coming season, and that product, gentlemen, you will have available here."

Referring to the dilatoriness of the exhibitor in settling his rental accounts, Mr. Lieber felt assured that the time to pay was immediately after the money came in from the screening.

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s Signing of d Reduction f Posters

ement at Associated vention and Banquet.

ES COMPANY'S ACTIVITIES.

Convention and Dinner.

Said Mr. Lieber: "Have any of you gentlemen ever bought a box of cigars on credit and then tried to pay for them after you have smoked them? Of course not. It is a pretty hard job. The cigars are gone, and you would rather have the money in your pocket for a new box of cigars, and it is the same with exhibitors in regard to films."

"This non-payment of accounts is the only one disappointment that we have had. I believe that the announcement that the salesmen are to have the right to sign contracts for this company is an announcement that is going to be more or less startling, and yet, gentlemen, why not? On account of the very immensity of our product it behoves us to do away with all those things that have in the past not been equitable, and so it did not take me but a moment to say unhesitatingly, 'Yes,' when Mr. Pugh and Mr. Johnson presented to me the thought that they were going to give to our field representatives the right to sign the name of the company, and at the same time and moment as that of the exhibitor."

Doing Away with Suspicion.

Mr. Phillipson, general sales manager, said: "There is one thing I want to say in connection with the simultaneous signing of contracts, and it is just this—that the one thing which has held it back since the inception of the industry until to-day is nothing else but suspicion. Suspicion on the renter's part that the exhibitor is going to do us down and not give us a fair deal, suspicion on the exhibitor's part that we are not out to give him a square deal; and in saying this I believe that this organisation, the First National, is the only one in Great Britain that could put the simultaneous signing of contracts into effect."

The Price of Posters.

Mr. Judge, manager of publicity, announced that, starting August 20, poster prices would be reduced ten per cent. on the present cost.

First National's Future.

At the Saturday session President Lieber regretted that Mr. Rowland, the general manager of A.F.N., Inc., could not be present to tell them more ably than could he himself of the great product that would be coming to England for British First National throughout next year. Mr. Rowland had upon his shoulders responsibility of their picture production. He was a man who had the vision, knowledge, and belief to cause to be produced such a picture, say, as "The Four Horsemen," when nobody else could see the possibilities of it. Mr. Rowland now had behind him men who were willing to spend money to make Associated First National pictures, and, therefore, could put to best possible use his splendid vision and foresight. Stars were important, and pictures must be well cast right down to the smallest bit with the best players obtainable, but he did not care what stars or what cast you had if you did not have the story. First National was out for the very best stories obtainable. Some of the best came from successful books. The First National Executive Committee had given General Manager Rowland the sum of 1,000,000 dollars to spend in stories in the next six months. No matter how good was the technique of the picture, or photography, or anything else, unless it was backed up by a story you had no possibility of a successful picture. Mr. Lieber stated that First National had paid 65,000 dollars for "The Girl of the Golden West" story, and that for a picture that had been made before! Other outstanding First National products forthcoming, and stressed by Mr. Lieber, included "Trilby," "The Bright Shawl," "Potash and Perlmutter," with its original cast, and on which no expense has been spared, "The Eternal City," and many other productions to be seen in Great Britain in 1924.

PERCY PHILLIPSON.

Dwelling on the necessity for intensiveness in individual production resulting in fewer pictures and higher quality, Mr. Lieber stated that Mr. Thomas H. Ince, the producer, had been induced by First National to make in the coming season four pictures instead of his usual ten. "Anna Christie" was instanced in this connection.

The Convention Banquet.

Mr. Lieber, the First National Executive staffs and sales force, together with a large number of guests, including Mrs. and Misses Lieber, and representatives of the trade and lay Press, attended the Second Annual Convention Banquet of the A.F.N., Ltd., at the Savoy Hotel on Saturday evening.

After the toast of "The King," Mr. Ralph J. Pugh, in the chair, further referring to the simultaneous signing of contracts, said: "I think I shall have an announcement to make which will be acceptable to the C.E.A. We went through that contract with the idea of endeavouring to meet our customers. We have a form of contract which we consider will be acceptable, because it complies with, I think, all the conditions which the C.E.A. require us to do, with all due allowance to the necessary requirements of our own concern, and although we have not published the contract yet; I am confident when the C.E.A. see this contract they will agree that it is acceptable, and I say this particularly because we have seen our way to settle a point which has been a source of considerable trouble between exhibitor and renter for some time. In order that we could

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SIMULTANEOUS SIGNING OF CONTRACTS—*Continued*

support our promise of giving exhibitors a 'square deal,' we have decided that there shall be simultaneous signing of contracts. (Loud applause.) Do not think we are giving you something with one hand and taking it away with the other. We are desirous at all times of dealing with our customers in that good, true British fashion—a square deal."

A Word for British Films.

Major Gale, in proposing the health of Mr. Robert Lieber, said: "I want to say that from the point of view of exhibitors we are pleased to meet the producers and the heads of the renting firms and organisations in that very great country of America. I gather from the remarks that have fallen from the chairman that time and thought have been devoted to the question of preparing a new form of contract which we, the exhibitors, will no doubt have an opportunity of seeing in a very short time. We welcome very heartily the suggestion that there is to be exchange of contracts simultaneously. I am hopeful, however, that, knowing First National as I do, we shall see a contract which, to a very great extent, is going to meet with the wishes of exhibitors. While there is an opportunity I should like to know that the First National in the near future may be prepared not only to introduce into this country their fine American films, which we do appreciate, but also to introduce into America some of the films that British producers are bringing forward into America to-day.

E. Bruce Johnson.

A Question of Prices.

"I want to just touch upon one other thing, and that is that from my own experience I have found that it has been possible to approach the firm which Mr. Lieber represents and come away satisfied that we have had a very nearly square deal. The point I want to make is that at the moment this industry is none too prosperous, either from the renting or exhibiting side, and I am quite sure that it has been part of the work of the Convention to go into the costs of hiring films to the exhibitors. It is for the First National and for other renting firms to consider whether it is a wise policy to increase the price of their films at the present time or to make some real endeavour to bring prices down. I want to say that we exhibitors have recently passed through a boom period, when we certainly were paying boom prices, and it has been the custom of some of the firms in this country to say that although they received a very large price for a film recently, their instructions from America for the film they were about to manufacture was to obtain 25 per cent. more than for the last one. I am satisfied that in view of the fact that the president of the First National has come over here, and has been spending part of his time in the Convention, that we shall mutually benefit, and in the interest of Mr. Lieber and the firm he represents to make it possible for the exhibitor and renter to make a living out of the business in order that business can revive and be run successfully for all concerned."

Lieber Replies to Gale.

Mr. Robert Lieber, who was accorded an ovation, in replying said: "I am just a little bit afraid, from the introduction that has been given me, that my trip to England may not be all that I might have expected it to be. I have really run away from America, hoping that just for a few months of my life I might get out of the film business, and here I find myself challenged by Major Gale, seemingly applauded by the rest of the audience, to give some explanation of myself and the company I represent. I say to you that Mr. Pugh's announcement, I think, is honestly made. I do believe that we have tried to get a new contract in a manner that will be entirely just to exhibitors. It is a great step that when the salesman calls on you he will be able to sign that contract at the same time that you apply your own signature, and we are going to have salesmen out who will have the right to sign that contract. This is one step in the right direction. I do not want to take up your time with the ethics of your methods of doing business. I know that the good man who brought that splendid toast to me said he hoped we would take into consideration the fact that business is not as it should be, consequently prices should be lower and not higher. I am an exhibitor myself, and I do not believe that there is an exhibitor who cares how much he spends for a film: he does not care what the price is so long as the returns at the box-office are commensurate with the price he paid. The thing that matters is the amount of returns you get from the film. Indeed, I think that if you will pardon me I am going to say to you that I am not going to spend a great deal of time looking over the conditions of the film industry in this country—I am entirely satisfied to leave that in the hands of Mr. Pugh.

Britain's Failure.

I feel that there is something in which you—our British cousins—have failed in to a greater extent than we have in America. I mean to convince the British people of what the motion pictures (or the kinema, as you prefer to call it here) really mean to the people of this world to-day. It is rather that subject I would talk about. I have a full realisation that all of the time that we were building wonderful theatres in America no such theatres could be built in Great Britain, but when I say that I do not want any of you people to believe that I, at the same time, have not a full conception of the things that brought this condition about. But in one respect you have failed over here in a measure greater, I think, than we have failed in America, and I think that applies to all of Europe. When I started out I went to Norway and Sweden and eventually landed at Newcastle, and being on a vacation I did not much care to have people generally know that I was connected with the film business. I went into the motion picture business in 1907—a long while in the film industry—and at that time I was ashamed to let decent people of the country know that I was interested in the film business. To-day it is not out of a sense of shame, but quite to the contrary—because I do not want to be bothered with all questions of the industry immediately anyone knows I am connected with that industry. About the first question asked me when being interviewed recently was, 'How long do you think this thing of yours is going to last?' I want to assure you that from the first time I ever saw a motion picture in 1907, crude as they were, there dawned upon me the thought that this was the greatest possible opportunity for the entertainment of the people that ever had presented itself, and while I have twice disassociated myself from the film business, there is that charm of something in it that you know it will draw you back, and so I am back again in the film business.

(*Continued on page 13.*)

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WARDOUR'S SENSATION

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A STORY OF THE BORGIAS

With a distinguished cast - including

LIANE HAID

The Most Beautiful Woman on the Screen.

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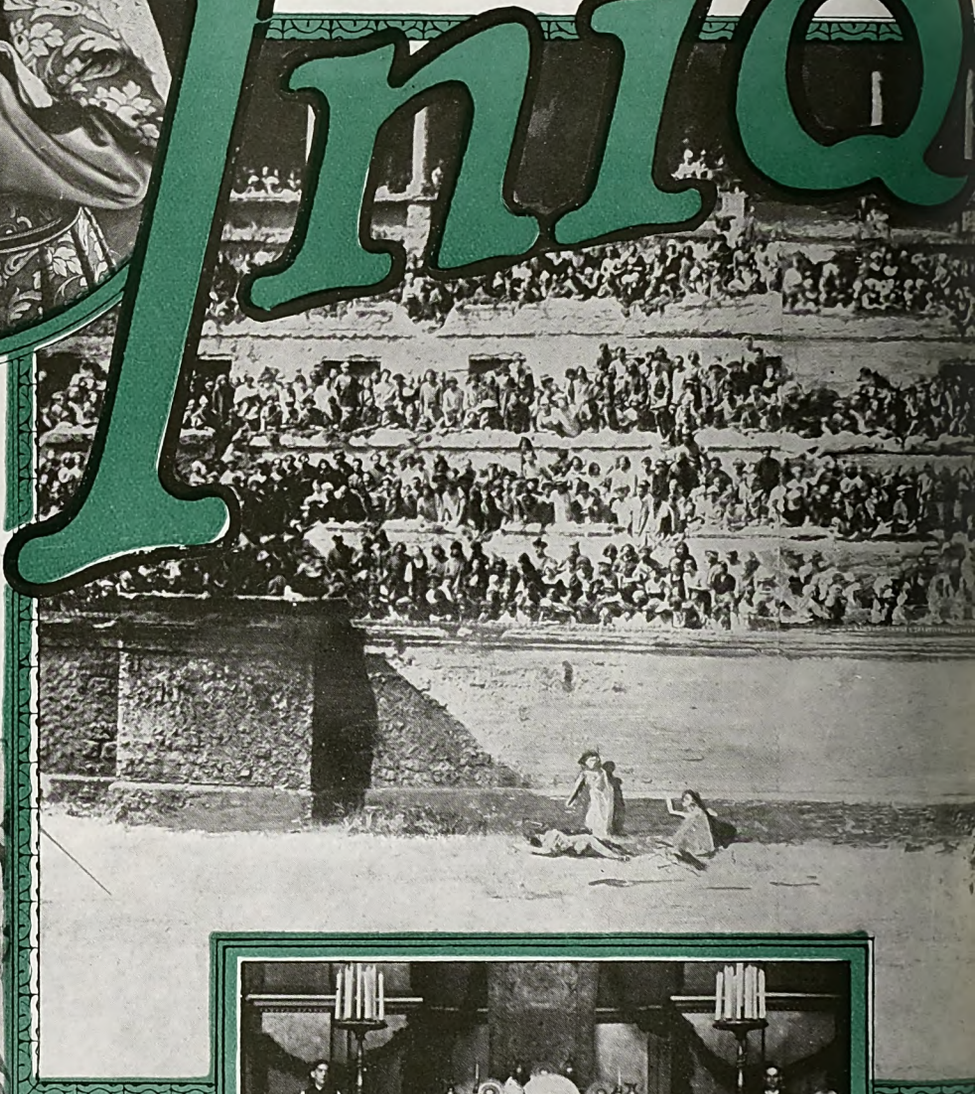

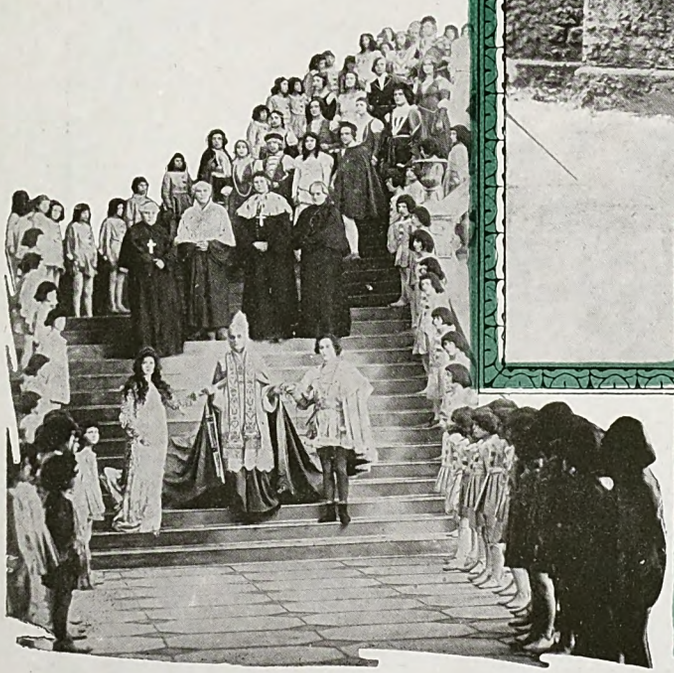

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THRILLS AND PASSION —

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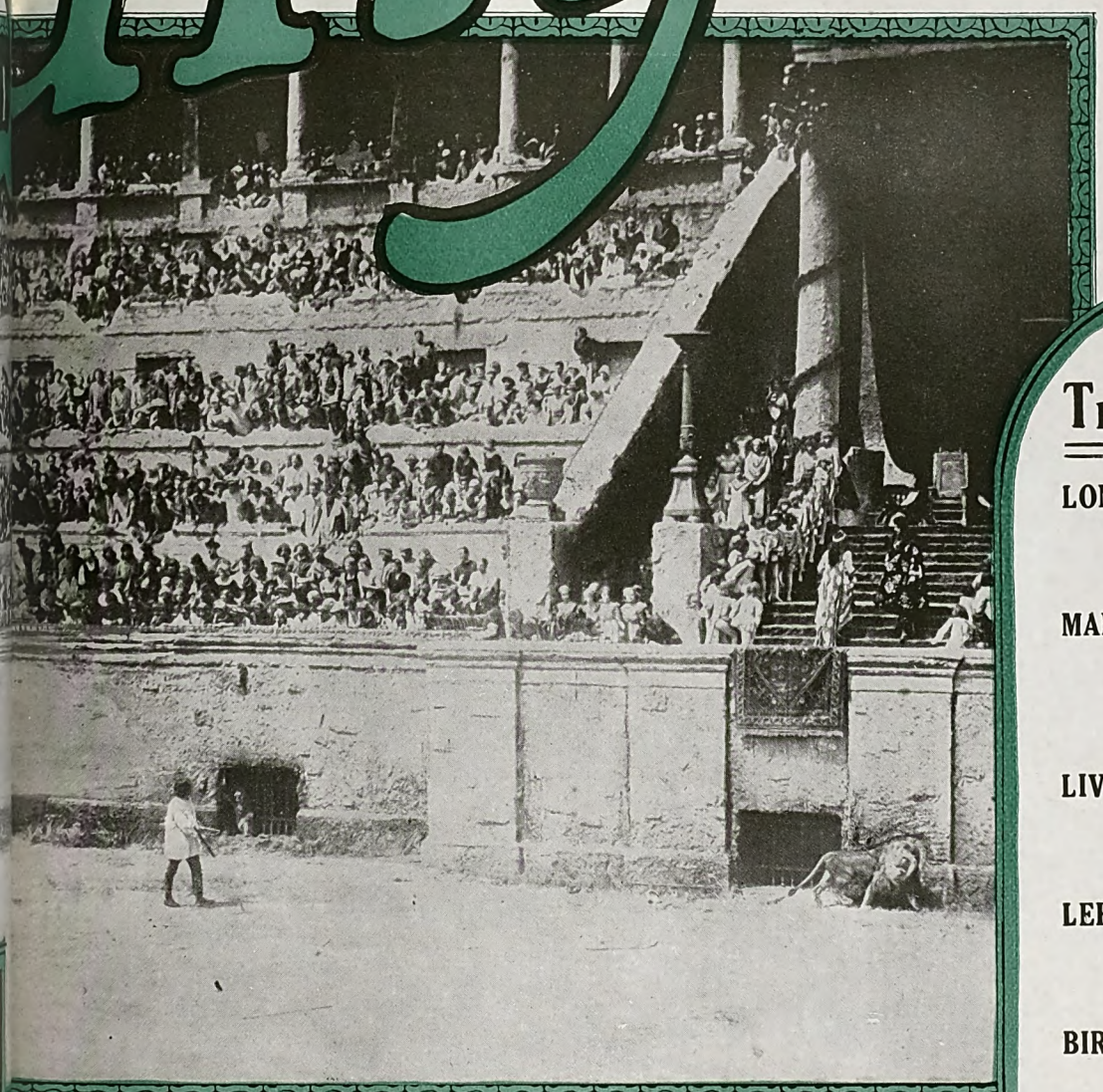
A STORY OF the BORGIAS by HARRY SHEFF



With a distinguished cast, including— **LIANE HAID**

The Most Beautiful Woman on the Screen

...OF MAGNIFICENCE,

Directed by Richard Oswald

Trade Shows:

LONDON.
London Pavilion, Aug. 22, 2-45 p.m.

MANCHESTER.
Deansgate Picture House, Aug. 24, 11-15 a.m.

LIVERPOOL.
Palais de Luxe, Aug. 28, 11-15 a.m.

LEEDS.
Kinema Exchange, Aug 31, 11-40 a.m.

BIRMINGHAM.
Futurist Picture House, Sept. 2, 7 p.m.

CARDIFF.
Capitol Picture House, Sept. 5, 11-30 a.m.

NEWCASTLE.
Stoll Picture House, Sept. 7, 11-15 a.m

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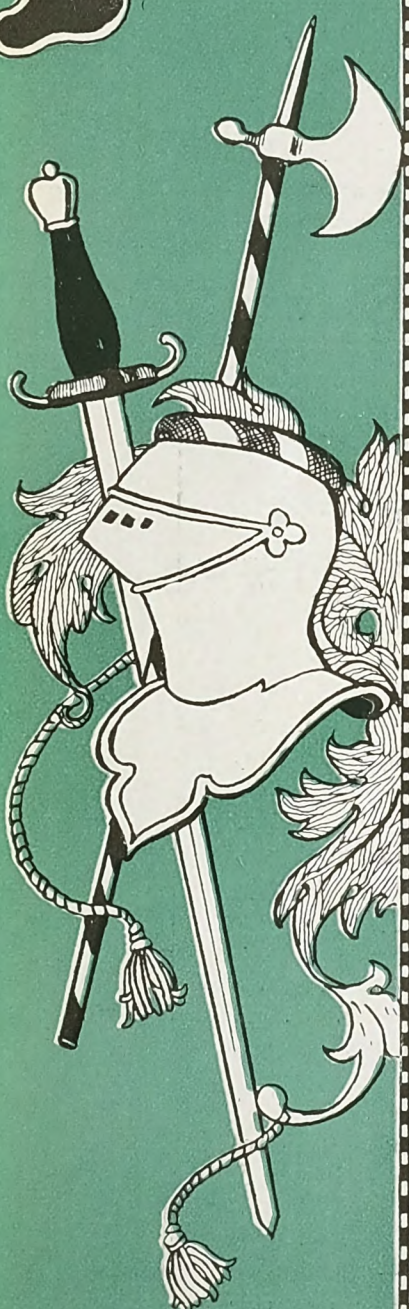

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SIMULTANEOUS SIGNING OF CONTRACTS—*Continued*

Pictures and the Press.

"We have convinced people that the motion pictures are a real necessity to the happiness of the people. Are they all right?

Of course they are all right. Yet we keep on reading books and yet they are not all right. Ladies and gentlemen, the men at the head of this business have got to take things in their own hands seriously, and I believe they are doing so. I believe they do know all of these things, but would you ban all the books out of your library because perchance some of them are not right—or would you ban the newspapers from off your library table because some reading matter is not right? After all, this Press of ours has covered a great many years of time, and yet out of the daily newspapers there are some things about which we are not so particularly proud—that we do not like our people at home to read. I would say that in 1907, when I first bought film at 10 cents. a foot. Sixteen years have passed and I should like to take any of you ladies and gentlemen not connected with this industry and show you a film of 1907 and a film of 1923 (and the worst of 1923), and I will ask you candidly has there or has there not been an improvement, and has there not been a very rapid improvement?

A Universal Entertainment.

"So, I say that we have in this business of ours a very practical amusement, because I can take the same thing that I am showing you in the West End of London and take that down to your villages and show it in exactly the same form. Something that you cannot do with the legitimate stage. Something you cannot do with opera; something you cannot do with all of the things that are generally diagnosed as legitimate amusement. I do not know just how much trouble you have in that respect in this more densely populated portion of the world, but I do know that in that country of ours we have difficulty in keeping anybody on the farm, etc. They all want to go to the city. Why? Because they do not have any amusements in the country. They must be amused, gentlemen—you cannot get away from it—it is part and parcel of every-day life to be amused, and by what medium are you going to amuse them in these small centres excepting by the kinema? These are the thoughts that stir me to-night: not as to whether ours is the company that deals right with the exhibitor, or whether somebody else's material is as good as ours, but I am talking of the worth of the industry as a whole, and that, gentlemen, is what I believe in thoroughly. I know some of the conditions that have kept you from doing it, and I have a full realisation of those conditions, but go out believing you are right, knowing that you are right, and I will assure you that the question of a contract, or the price that I or somebody else is going to charge you, is immaterial. There is just this one thing I want to repeat: I am not going to devote any time to you, not a single moment of time—I am going to leave that to Mr. Pugh. But after to-day, please do not talk any films to me. I want a vacation, and I am sure I am going to have the biggest part of the vacation in the most beautiful land of the world—England."

Sir William Waterlow proposed the toast of the Kinematograph Industry, which was responded to by Mr. Reginald Bromhead, who expressed his pleasure and interest at the remarks of Mr. Lieber, and wished him a very pleasant stay in this country.

E. E. Lyons's Tribute.

Mr. E. E. Lyons, who was also associated with the toast, said, "I feel that we have listened to a speech from Mr. Lieber—the like of which has never been delivered in this trade. That speech, if I may be allowed to say so, was more of a human document than a speech of a business man, and I am confident the remarks which Mr. Lieber made were perfectly sincere with such observations as must help both sides of the industry in its future development. It is extremely pleasing to know that Mr. Lieber knows about the exhibitors' side of the business, and, of course, Mr. Lieber is also interested in the renting side primarily. The greatest difficulty we have (and I am voicing the opinion of most exhibitors present) is to get renters to understand our difficulties. They are hardly understandable to a man who has no exhibiting interests at heart, and it is a credit to the First National that many of the heads of that association are men who have exhibiting interests, and exhibitors have received from the First National a fair and sympathetic deal in most of their transactions. There is one more observation I should like to make. Mr. Lieber said he came to this country with the one intention of making a vacation, and that he was quite satisfied to leave the organisation of First National in safe hands. You are expressing the opinion foremost in the minds of exhibitors in this country. We have the greatest confidence in the hopes of your association—your speech has been a real education, and I shall go back home this evening feeling that I have met a man who represents the industry in its highest and best form."

Mr. D. Rossheim having proposed a toast to the health of the Chairman, Mr. Ralph J. Pugh, in proposing "The Press," remarked that there had only been one rival to the Press that he knew of, and that was the kinema. The Press were quite friendly towards the industry, although it may be appearing to many that the kinema is going to take the place of the morning and evening paper. "This industry is an industry that has come to stay. It is a part of the entertainment of the people and, consequently, the Press (although performing in very many degrees the same function of the kinema) is by degrees realising this."

The toast of "The Press" was responded to by Mr. G. A. Atkinson and Mr. Ernest W. Fredman.

In response to a request from a Lancashire exhibitor, Mr. Phillipson was next called upon, and uttered a few words of common sense which were greatly appreciated by his many friends present, after which Lady Muir Mackenzie briefly responded for the ladies.

The proceedings terminated with Mr. Pugh returning thanks for the many kind expressions of opinion, which he appreciated and accepted on behalf of the company.

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Percentage Coming.

New Methods of Marketing Pictures Outlined by Sir William Jury and Marcus Loew at Luncheon in Latter's Honour.

THAT Metro Pictures will be hired out to exhibitors on a percentage basis in the near future was forecasted in the speeches by Sir William Jury and Mr. Marcus Loew at the luncheon which Sir William gave in honour of the Metro President at the Hotel Cecil on Wednesday. Exhibitors from all over the country were present: nearly 300 sitting down to lunch. In proposing the toast of Mr. Marcus Loew, Sir William Jury proceeded to deal with the many difficulties that exhibitors have to contend with.

"I know full well," said he, "your trials and difficulties, but your prosperity is my prosperity." Humorously reviewing the many causes of agitation in this industry, Sir William remarked "I know your difficulties with the model contract which could be put right in about two seconds if you knew how to go about it." Dealing with the subject of posters he made great play of one exhibitor who wanted elaborate posters and the other who wanted them as cheaply as possible. Turning to Mr. Loew, "It was," he said, "a very pleasant duty to introduce to you an esteemed friend of mine in the person of Marcus Loew. Mr. Loew came in contact with me through a reconstruction of the business," and in felicitous terms Sir William proceeded to make many glowing references to the excellent understanding and real friendship that existed between himself and the Metro President.

Turning again to the subject of trade difficulties, Sir William touched on the subject of percentage, and advocated a fair scale of percentage. "I am prepared to consider," said he, "a proposition for the theatres. This is the fairest way of doing business, as how can I or any other renter say what a theatre can pay for a picture?"

Sir William referred to very drastic alterations that he is making in the renting business in the very near future—the full details of which will be made known to the trade early in September. Asking his guests to rise and drink the health of Mr. Loew, Sir William announced that this gentleman controlled three hundred theatres in the United States, and he himself produced pictures for those houses. There would be a program of thirty-three pictures coming.

Mr. Marcus Loew, who was accorded a hearty reception upon rising, humorously remarked that when he bought out the Metro Picture Corporation he found the first thing they required was money, outside of that they were all right. He decided the only solution to the situation in America was to make big pictures, but until he had made "The Four Horsemen" things did not go right. "The Four Horsemen" changed the situation, it had made more money than any other picture. This year they had determined not to make any small pictures, but were making thirty-three big productions which were costing almost three million pounds. "You can judge from that the calibre of the productions. The best stories and the best productions will be given to you, that is why I have taken the Tivoli, so as to present my pictures in a way to help all exhibitors."

Referring to his famous announcement last year of scrapping old pictures, Mr. Loew said he did sacrifice a great deal of the old stuff. The last picture that had been released in America would be released over here in October, just two months behind the release date in America. Now there were pictures in London that had not yet been seen in America. "Scaramouche" would be released four months before it was shown in the United States.

"I am more anxious about the early release," said Mr. Loew, "than I am about anything else. It is the root of all your troubles. In America we get the benefit of the reviews in the Press. Here you lose all that. The trade show is a serious matter. When you have a trade show here and the picture is released six months afterwards, it means that the public know nothing about the picture, and you lose the incalculable benefit of the Press reviews."

Turning to the subject of percentage Mr. Loew said, "I confess that when I bought Metro I was frightened by the thought of percentage. Since then I have changed my mind, and since I have seen prices mounting so high I have come to the conclusion that percentage is the fairest way to handle pictures. We have tried percentage in our own houses, and it has been proved a success, and we want it wherever it is possible, for we have found that our risks are far smaller than they would have been had we had to pay big prices for films." Mr. Loew concluded his speech by paying a very sincere tribute to Sir William Jury, with whom it was plain to see he is on terms of the most affectionate friendship.

HOWARD CARTER'S TRIBUTE TO "FIRES OF FATE"

MR. HOWARD CARTER, the discoverer—with the late Lord Carnarvon—of Tutankhamen's tomb, has written the following letter to Mr. Cyril Smith, whom he met in Egypt, as assistant to Tom Terriss in the production of "Fires of Fate":

"Dear Mr. Cyril Smith,—I feel that I should tell you, after viewing your film, 'The Fires of Fate,' how immensely struck I was by its realism and brilliance of effect. The natives with their surroundings in particular are so well rendered, and to me, who have lived so long in Egypt, it was a pleasant surprise to see them here so vividly in the heart of London.

"Thanking you for the opportunity of seeing the film.

Believe me,

Yours sincerely

(Signed) HOWARD CARTER."

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Edwin J. Smith Leaving England.

Popular European Managing Director appointed General Manager for Universal in America.

Mr. Edwin J. Smith.

Mr. Edwin J. Smith, the popular managing director of the European Motion Picture Co., Ltd., has received signal proof of the high esteem in which he is held by Mr. Carl Laemmle, by being transferred from London to be the general manager of the Universal Film Co. in New York. It is only a comparatively short time ago since Mr. Smith came over and started the European Motion Picture Company in London, but during the time he has been here he has not only been responsible for some splendid business, but has also made for himself a host of friends in this country.

Modest and unassuming to a degree, during the brief time he has been in this country Mr. Smith has been responsible for an astonishing increase in the hiring of Universal pictures and has also been fortunate enough to surround himself with an executive comprising some of the best salesmen in the business. European's managing director is a tireless worker who has never spared himself in placing his company on a successful footing, and the position they hold in this country to-day is entirely due to the hard work and brilliant initiative that he has put into the business.

The fact that Mr. Carl Laemmle has appointed Mr. Smith as general manager for the Universal Company in America is a fitting recognition of, and an eloquent testimony to Mr. Smith's ability, and whilst the trade on this side will regret losing a good fellow, yet they will unhesitatingly congratulate him upon his promotion.

We understand that Mr. Beverley Griffith, one of the Universal organisation on the other side, will succeed Mr. Smith as managing director of the European Motion Picture Company.

Presentation by the Staff.

On Monday evening last, in the company's private theatre, a scene of a very enthusiastic nature took place, when a handsome presentation, consisting of a complete solid silver tea and coffee service, with tray, was made to Mr. Smith upon his departure to take up his new post.

Mr. Smith, in a few well-chosen words, introduced his successor, Mr. Beverley Griffith, and bespoke for him the same team-work that had made his period of office so signally successful.

Mr. Beverley Griffith, the new managing director, told his audience that the highest honour had been conferred upon Mr. Smith by his having been chosen out of the whole American sales organisation for the post of general manager to the Universal Pictures Corporation, and that this honour had been richly deserved by the excellent work he had done in America and also on this side. For himself, he hoped that the same loyalty and co-operation from the staff which had made Mr. Smith's sojourn here so pleasant would be extended to him.

A "Universal" Spirit of Co-operation.

Mr. E. M. Bates, in making the presentation on behalf of the staff, said he had been requested to say a few parting words on behalf of the whole of the staff of the European Motion Picture Company, Ltd. When the news went round that Mr. Smith was leaving, the effect could only be described as stunning. When, however, the fact that he had been chosen by Mr. Carl Laemmle out of the thousands of employees that he controls was realised, and that he had been given the highest and biggest appointment that it is in Mr. Laemmle's power to give, their despondency gave way to one of wonderment, and then to a full realisation of the appreciation shown by him in return for Mr. Smith's efforts on behalf of Universal. That appreciation of the progress of their organisation was undoubtedly a compliment in concrete form to Mr. Smith, and was besides an indirect compliment to all of them who have been able to render the help necessary to achieve that success. The policy of an organisation of their kind must be guided by an exceptional knowledge of the business, and at all times by the strictest integrity, honesty and humaneness. All of these qualities Mr. Smith had to the full, and right well had shown them, with the result that he had achieved the fullest measure of success. This, however, could not have been accomplished without help, and he ventured to say that there was no other organisation in this business which had a staff more loyal, more conscientious and more determined to work for the success and progress of their company. The senior members of the staff and the branch managers, wishing to show their appreciation and esteem toward Mr. Smith, took this opportunity of making a presentation as a memento and a reminder of the good fellowship that had at all times existed between themselves and their director. Others of the staff were so persistent that they also should have the opportunity of showing their esteem, that it was decided to accord that facility to anyone who so desired. The result had been truly "Universal," and he was glad to say that every member of this company had been proud to take part in the presentation. In asking Mr. Smith's acceptance of this memento, he had been requested to add that the staff had no false respect for the records he had put up during the past. They were going to exert all efforts to beat them by according to Mr. Griffith the same loyal support and enthusiastic effort that had been given his predecessor. They wished him and his a safe and pleasant voyage to his native land, and that they might have continued good health, good luck and prosperity. They handed him this token of their esteem with the full knowledge that his success was assured.

Mr. Smith, in thanking the staff for their magnificent gift, said no one was more keenly sensible or grateful for the loyalty and keen co-operation he had received from the executives and every member of the staff than he. They had made his sojourn here very happy, and had helped him to achieve a great deal.

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Two Sides to a Bargain

Correspondence on the Contract Question.

WILL SHARING TERMS SOLVE THE DIFFICULTY?

To the Editor of The Film Renter and Moving Picture News.

SIR,—Mr. Ralph Pugh's letter has touched me to the heart. I cannot conceive anything more pitiful than the poor renter who is done out of his money for his pictures. It is a shame, and I think something should be done for him—perhaps a flag-day, or a grant from the Associations would help.

If Mr. Pugh and other renters would, first and foremost, treat their business like other businesses, it is questionable whether there would be so many bad debts. The only interest that a renter appears to have in an exhibitor is to first get his signature to a contract, and then to start worrying about the money.

Why the bother? A little more care and attention with regard to the former would obviate the latter. They love the figures. Noughts seem to be an attraction. A sound man's figure is turned down for that of an uncertain exhibitor who adds a nought.

It must be known to all renters that an exhibitor can only afford a limited sum for a picture, and that anything above that is in the nature of a gamble. The renters enter into this spirit when they exchange contracts with him. The exhibitor is taking a gamble, and if he loses the renters must be prepared to lose too. It is useless whining afterwards.

The sound men in this business who pay their accounts are many, and the renter has nothing to worry about. If the renters will confine themselves to this section of the trade they will sleep well at night.

I wish it were possible to expose some of the figures for which contracts have been exchanged for pictures in houses that cannot even gross the figure of the contract. This is known to the manager or proprietor booking and to the representative of the renter.

I would gamble that of the total amount due to the renters by exhibitors to-day, seventy-five per cent. is superfluous. Only twenty-five per cent. can really be considered bad debt. The large difference is made up of extortion and overcharge, for which an element of gamble existed. Had the weather been in the exhibitor's favour no doubt he would have got the money. It now comes to pass that the weather is finding this class of exhibitor out—thank Heaven!—and the renter is suffering as he justly deserves.

The renter, however, can take consolation in the fact that the loss he suffers at the hands of the amateur exhibitor with whom he has gambled has been shared by the genuine exhibitor in some degree, because wherever this type of exhibitor exists he raises the standard for other houses in the district, and those exhibitors who are financially strong are paying for the sins of the others.

Mr. Pugh's story of the goose and the gander does not apply. It does not require a great stretch of imagination to realise that despite the fact that the exhibiting business is a ready-money one, it is not always possible to pay accounts weekly or bi-weekly. My experience is that the counting house of renting firms is rather more slack in rendering true accounts than exhibitors are in paying them. (When I say exhibitors I mean the genuine exhibitors.)—Yours faithfully,

VICTOR SHERIDAN.

75-77, Shaftesbury Avenue, W.C.

To the Editor of The Film Renter and Moving Picture News.

SIR,—*Re* Colonel Browne's answer to Messrs. Lichtman, Ralph Pugh, and an Exhibitor. In writing upon this subject everything depends upon the view, angle, and depth of perspective of the writer. At the present moment there is a big American propaganda crusade in favour of films being hired on a percentage basis, and it is well known that Mr. Lichtman is president of an important American film organisation. It is only natural, therefore, that Colonel Browne, through his business connection, would support Mr. A. Lichtman and press forward the policy of sharing terms, but in doing so Colonel Browne makes very unfair insinuations against those whom he designates travellers. It is well known there are some very unscrupulous traveller salesmen in our business, but very unfortunately these are the men London houses hold out as the best salesmen, and who secure the highest salaries.

If the exhibitor would only discard the traveller salesman and deal direct with the house, Colonel Browne is to get the exhibitor out of all his difficulties. This is an utter impossibility, and not worth the price of the ink used in expressing it. The exhibitor must be very careful before he commits himself to sharing or percentage terms. From my experience as an exhibitor with some renters, sharing terms are "heads I win and tails you lose." Another house offers sharing terms, but the renter's share has to be guaranteed.

Colonel Browne thinks if he could get clear of the travellers' expenses a large amount of money would be saved, but if a renter goes out on sharing terms it will be necessary for him to have advance agents to make certain that a perfect exploitation is being carried out, and also to have a representative at the theatre where his pictures are shown.

The economics of barter are regulated by the law of supply and demand, therefore, if a producer creates a subject which is too dear for consumption that is really his affair, for whatever the cost may be, the value of the article is decided in the open market—"How much is it worth to me as an exhibitor?" The exhibitor knows the capacity of his house, and as he is in business to make money, he must satisfy himself upon that point. Raising the prices of admission for a superior picture is a mistake, and should be avoided, and, above all, no exhibitor should pay an impossible price simply to prevent his opposition getting the film.

WILLIAM WALKER.

Newcastle-on-Tyne.

TO "Douglas Fairbanks in Robin Hood," the Allied Artists' release, has come the signal and exceptional honour of a certificate of merit from the Japanese Government. The certificate states that the picture is of particular merit and recommends it as a worthy subject for the students of Japan to see and study. Only in rare instances does the Mikado's Government award this certificate.

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SIMULTANEOUS SIGNING!!!

IT'S HERE!

The very thing you've wanted!

Sweeping forward in our policy of A SQUARE DEAL we take pleasure in announcing that on and after AUGUST 20, 1923, our travelling representatives are empowered to SIGN CONTRACTS SIMULTANEOUSLY with the exhibitor. No waiting for distant Head Office approval. YOU sign. WE sign, seal and deliver—

ON THE SPOT.

Unquestionably the greatest forward step in renter exhibitor service since the inception of the industry, SIMULTANEOUS SIGNING sets still another landmark in FIRST NATIONAL'S unrivalled EXHIBITOR SERVICE.

POSTER COST PRICES CUT!!!

FIRST NATIONAL SERVICE has given you posters at cost price. We have now engineered a new printing contract which enables you to buy FIRST NATIONAL

POSTERS at STILL LOWER PRICES

YOU CAN DEPEND ON

ASSOCIATED FIRST NATIONAL PICTURES

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Norma Talmadge

"HER GREATEST ACHIEVEMENT."

—Manchester Ev. Chronicle.

A DE LUXE Picturization of the play that pulled £1,000,000 into the Box Office.

"ONE of the greatest pictures of the age . . . never a dull moment—a cast of gifted artists."

—Manchester Ev. Chronicle.

A STORY filled with what fills every seat. No Talmadge role ever hit the heart so hard.

AS the young attractive shop girl driven to a life of crime-within-the-law Norma Talmadge's role is unique. It gives her her first chance to portray the fire and passion of a woman scorned.

CAST includes Jack Mulhall, Lew Cody, Eileen Percy, Helen Ferguson.

A JOSEPH M. SCHENCK Production, directed by Frank Lloyd, the master mind that gave you "Oliver Twist" and "The Eternal Flame."

"WITHIN THE LAW"

THE PICTURE SELECTED FOR THE GRAND OPENING OF THE NEW

Shepherd's Bush Pavilion !

THURSDAY AUGUST 16

A First National Picture.

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"THE HOTTENTOT"

The FASTEST and FUNNIEST COMEDY-ROMANCE of the Year!

THOS. H. INCE'S
BRIGHTEST AND BEST
Directed by Jas. Horne & Del Andrews.

The Only Picture that ever broke into the racing columns of the newspapers.

IF there was one thing above another that he couldn't abide it was 'hosses' Yet, for love of a girl, he did what no man had ever dared before—mounted the fierce and fiery, untamed, kick-you-out-of-the-stable whirlwind, THE HOTTENTOT—and streaked it over the sticks. Talk of thrills and laughter, DOUGLAS MACLEAN has 'em all beat in this mile-a-minute winner. If you don't pack 'em in with "THE HOTTENTOT" it's time to see a doctor. You'll wish you had a hundred pictures half as good.

featuring

Douglas MacLean and Madge Bellamy

A FIRST NATIONAL PICTURE

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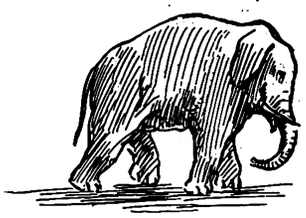
JACKIE COOGAN



PICTURISED FROM JAMES OTIS' CELEBRATED STORY "TOBY TYLER" OR TEN WEEKS WITH A CIRCUS. DIRECTED BY EDDIE CLINE. PRODUCED BY SOL LESSER.

Six reels of fun and heart interest for Kids of Six to Sixty.

Whatever else you miss, don't miss "CIRCUS DAYS."

in "CIRCUS DAYS"

The Picture For Boys and Girls and All Grownups Who Ever Were Boys and Girls

A FIRST NATIONAL PICTURE

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FIRST NATIONAL'S NEW CONTRACT

Associated First National Pictures Ltd. 37-39 Oxford St. London W.1.

Telephone: Gerrard 5960 (Seven lines) "Telegrams: Firnatex. Ox. London"

An Agreement made the.....day of.....192 BETWEEN ASSOCIATED FIRST NATIONAL PICTURES LIMITED, 37/39, Oxford Street, London, W.1. (hereinafter called "the Distributor") of the one part and..... (hereinafter called "the Exhibitor") of the other part.

Whereby it is mutually Agreed between the parties hereto as follows :—

1. The Distributor agrees to let and the Exhibitor agrees to hire the film specified in the first and twelfth column of the Schedule hereto (herinafter called "the Schedule") for exhibition only at the Theatre in the Town for the period on and from the date and at the sum of money specified in the second, third, fourth, fifth and sixth columns respectively of the Schedule upon and subject to the terms and conditions hereinafter contained.

THE SCHEDULE.

1	TITLE OF FILM... ...	
2	To be Exhibited at ... Name of Theatre... ...	
3	Name of Town	

4	5		6	7	8	9
Hire Period	Commencing Date	Time 1st Perf.	Amount of Hire	Time of Signing	Period of Prior Exhibition Rights	Date of Expiration of Prior Exhibition Rights
	See Clauses 11 & 18.			See Clause 18		

10	Theatres Barred	See Clause 18
11	Theatres allowed to run concurrently ...	
12	Approximate length of Film	

Received	
C.R.	
T.R.	
L.B.	
M.R.	
Acknowledged	

As Witness the hands of..... .....on behalf of the Distributor
and of.....on behalf of the Exhibitor
For and on behalf of ASSOCIATED FIRST NATIONAL PICTURES Ltd.
Signature.....
For and on behalf of the Exhibitor, Signature..... .....
Witness.....
Description .....
Address.....
Invoice to be sent to.....
.....
.....

TERMS AND CONDITIONS.

2. The Exhibitor shall pay to the Distributor at the Distributor's nearest Branch Office the sum specified in the sixth column of the Schedule without any deduction on the seventh day after the expiration of the hire period. Provided always that the Distributor may at any time by previous notice in writing require that the said sum and all other sums which may be due by the Exhibitor on any account whatever shall be paid not more than 7 days in advance of the date specified in the fifth column of the Schedule and unless such payment shall be duly made the Distributor shall be under no obligation to deliver or tender the said film. If before the date for payment the Exhibitor shall have failed to pay the Distributor as before provided in this Clause or shall repudiate this Contract or shall not take delivery of the said film or if the Exhibitor shall become bankrupt or being a Company go into liquidation, the Distributor may either wait until the due date for payment hereunder and claim the said sum as a debt or accept and regard such repudiation or refusal, bankruptcy or liquidation as entitling the Distributor forthwith to claim the sum specified in the sixth column of the Schedule as agreed, and liquidated damages.

3. If the Exhibitor shall be prevented from exhibiting the said film at the Theatre and for the whole of the period specified in the Schedule on account of the said Theatre either being closed or not available by or by reason of any Act of God, National Mourning or order of the licensing or any public authority, such order not being consequent upon any act, mis conduct, omission, neglect or default of the Exhibitor, then the money specified in respect of the said film in the sixth column of the Schedule shall not be payable by the Exhibitor and the price of all posters supplied by the Distributor and returned unused by the Exhibitor shall be credited to the Exhibitor.

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4. The Distributor shall not be liable in any way for failure or delay in making delivery of the said film by reason of Accidents, Labour Troubles, Fire, delay of common Carriers, non-fulfilment of Contract by Producers, failure of any prior Exhibitor to return the film to the Distributor in accordance with Agreement or any other cause whatsoever whether of the same or any other nature, not amounting to wilful default or neglect on the part of the Distributor. If owing to failure or delay in making delivery as aforesaid arising from any cause whatsoever not amounting to wilful default or neglect on the part of the Distributor the Distributor is unable to carry out his part of this Agreement, then this Agreement shall be deemed cancelled and the money specified in respect of the said film in the sixth column of the Schedule shall not be payable by the Exhibitor, but the Exhibitor shall have no claim against the Distributor for damages or otherwise.

5. If the Theatre or any part thereof shall be so damaged by fire, explosion or other unforeseen act so as on the date specified in the fifth column to the said Schedule to be unfit for use and the Exhibitor shall have proceeded with the utmost diligence to restore the theatre, then and in that case this Agreement shall be null and void, but so nevertheless that if the Distributor shall have delivered the said film, the Exhibitor shall be liable to pay the costs of the delivery and return of the said film.

6. The Distributor shall not authorise the exhibition of the said film at the Theatres (if any) specified in column 10 of the Schedule until at least 7 days after the last day of the hire period specified in columns 4 and 8 of the Schedule, but may authorise a concurrent run in the Town specified in column 3 of the Schedule at the Theatres (if any) specified in column 11 of the Schedule. The Distributor further agrees that he will not permit the film mentioned in column 1 of the Schedule to be shown prior to the date mentioned in column 5 of the Schedule by any travelling Cinema of any kind or description in the Town mentioned in column 3 of the Schedule or in any other place or building in the said Town which the Exhibitor by notice in writing to the Distributor and received by the Distributor before entering into a contract for the exhibition of the said film in any such other place or building, advises has been opened and used for the public exhibition of films after the signing of the agreement and which is nearer to the Theatre mentioned in column 2 of the Schedule than the most distant of the Theatres (if any) mentioned in column 10 of the Schedule.

7. The Exhibitor shall be responsible for the due return of the said film to the Distributor and that in the same condition as when received, reasonable use and wear only excepted, and shall not sublet or part with the possession thereof without the previous consent of the Distributor in writing. The Exhibitor shall make no changes, interpolations, modifications, additions or eliminations in the said film or any part thereof, including main titles and sub-titles. The Exhibitor further agrees that the said film shall always be exhibited in the same order, arrangement, sequence and manner as was the film when delivered to the Exhibitor by the Distributor. The Exhibitor further agrees that the names of the featured star or stars and or the name of the Producer and the name of the Distributor shall receive prominent and adequate display in any and all newspaper paid advertising, house programmes and painted announcement signs used by the Exhibitor, and the Exhibitor agrees that the film hired under this Contract when used in conjunction with any other attractions on his bill shall be given equal prominent space in the Exhibitor's Advertising.

8. The Exhibitor in the event of his only being entitled to a second or subsequent run of the said film in the Town mentioned in column 3 of the Schedule shall not advertise the film or make any announcement or refer thereto except upon his screen or programme or any booklet issued in his Theatre to his patrons until the first or prior rights of performance in such town possessed or to be possessed by any third person in the film (and specified in columns 8 and 9 of the Schedule) have terminated, and if not so specified in the Schedule the Distributor shall advise the Exhibitor within 7 days of accepting a Contract or Contracts for such first or prior rights of performance, and in all such advertisement, announcement or programmes or booklets or screen the date of the exhibition of the film shall be exhibited or printed immediately following and in similar size of type as the title of the film so advertised and or announced.

9. The Exhibitor shall immediately after the final exhibition of the said film on the last day of the hire period deliver the said film with the Container properly addressed to a carrier for despatch to the Distributor or upon the written request of the Distributor to any person, firm or Corporation indicated by the Distributor. If the Exhibitor shall make any breach of this or the last preceding clause he shall be liable to indemnify the Distributor against all damages, costs, charges and expenses whatsoever arising out of such breach.

10. The costs of carriage both ways of the said film shall be paid by the Exhibitor but he shall be credited with any carriage paid in excess of that from and to the Distributor's nearest film distributing branch or depot used or hired by the Distributor for distribution purposes.

11. The Distributor shall be deemed to have made a due delivery of the said film to the Exhibitor if and when such film is tendered by the Distributor or his Agent or any person, firm or Corporation instructed by him to the Exhibitor or to any accredited representative of the Exhibitor or to a Railway Company or other Carrier for despatch to the Exhibitor in time to reach him not later than the time specified in column 5 of the Schedule in normal course of carriage.

12. In the event of the said film not being available for exhibition during the whole or part of the hire period by reason of the loss, damage, non-delivery or delayed delivery of the film arising from any wilful default or neglect of the Distributor and not otherwise, than the Distributor shall either credit the Exhibitor with the pro rata hiring fee of the film for each complete day of the hire period for which the Exhibitor is thereby deprived of the use thereof, together with a pro rata proportion of the actual out of pocket expenses of he Exhibitor incurred in advertising such film, and such credit shall be accepted by the Exhibitor in full satisfaction of all loss and damage suffered by him in such event and as liquidated damages in respect thereof or in the alternative the Distributor shall at the request of the Exhibitor supply some other film provided the Distributor has one available which in the opinion of the Distributor is equivalent in value for exhibition purposes in substitution for the said film.

13. The Exhibitor shall immediately on the said film reaching him examine the same for condition and no claim shall in any case be made by the Exhibitor nor shall the Distributor be under any liability to the Exhibitor in the event of such film being found defective or in the case of its non-arrival or late arrival unless the Exhibitor shall report such defect, non-arrival or late arrival by letter or telegram despatched to the Distributor within 6 hours of the time specified in column 5 of the Schedule. In the absence of such report the film shall be deemed to have been received by the Exhibitor in due time suitable in all respects for exhibition and in this clause time shall be of the essence of the contract.

14. No claim shall in any case be made by the Distributor nor shall the Exhibitor be under any liability to the Distributor for any damage done to the film (damage by fire excepted) unless the Distributor shall notify such damage by letter or telegram addressed to the Exhibitor within 24 hours of the film being received by the Distributor during business hours and in any case prior to re-despatch in cases where the film is returned direct to the Distributor or within 48 hours of the film being received by any other person, firm or corporation to whom on the request of the Distributor the Exhibitor shall have despatched the said film as provided in clause 9 hereof. In this clause time shall be of the essence of the contract.

15. If any dispute shall arise as to the said film being from any cause whatever damaged or lost during or in connection with the hiring hereunder, the dispute shall be referred to arbitration of two persons, one to be appointed by the Distributor and the other by the Exhibitor or an Umpire to be appointed by the Arbitrators, and the decision of the Arbitrators or their Umpire shall be absolutely final and binding on all parties.

16. If the Distributor shall agree with the Exhibitor to postpone the hire period of the said film the hiring fee shall be paid on the day on which it would have become payable had there been no postponement. The Distributor shall in such cases be under no liability in damages or otherwise in the event of the postponed date resulting in the Exhibitor shewing the film for a run subsequent to that originally contracted for or for the non-observance by the Distributor of the provisions of clause 6 or for deterioration of the condition of the film due to such postponement.

17. If the Distributor shall grant to the Exhibitor any time or indulgence the same shall not affect or prejudice any of the Distributor's rights under this Agreement save to the extent (if any) that may be expressly stated by the Distributor at the time of granting such indulgence.

18. This Agreement is made subject to the express stipulation that the Distributor shall be entitled by notice in writing given to the Exhibitor within four days from the date hereof to rescind this Agreement in each or either of the following events:—

(a) If the Distributor discovers that on the date of this Agreement but contemporaneously or earlier in point of time to the time of the execution of this Agreement specified in the 7th column of the Schedule hereto, an agreement has been made by or on behalf of the Distributor to lease the only available copy of the film mentioned in column 1 of the Schedule hereto to some other exhibitor for the whole or any part of the period mentioned in column 4 of the said Schedule.

(b) If the Distributor discovers that prior to the execution of this Agreement an agreement has been made by or on behalf of the Distributor for the exhibition of the said film at any of the theatres mentioned in column 10 of the said Schedule hereto. Upon such notice being given this Agreement shall become null and void but so nevertheless that the Distributor shall thereupon use his best endeavours and will offer every facility to agree with the Exhibitor some other suitable hire period.

19. If the said film shall not pass the censorship of the British Board of Film Censors this Contract shall be void.

20. The benefit of and liabilities under this Agreement may be assigned by either party and by any assignee but by the Exhibitor or any approved assignee under him only to a person or Company duly approved of in writing by the Distributor, and accordingly the expression "the Distributor" shall be deemed to include his assigns and the expression "the Exhibitor" shall include his executors, administrators and duly approved assigns respectively as aforesaid. If the Exhibitor or the Distributor is a corporation the foregoing provisions of this clause shall apply mutatis mutandis. Notice in writing of every assignment shall be given by either party to the other immediately after the execution thereof.

21. In this Agreement and in the Schedule unless the context otherwise requires the expression "film" shall include any one episode or any one chapter in a "Serial" or "Series" and the expression "Town" shall include City and District and the expression "Theatre" shall include Hall, Assembly Room, House or other place of public entertainment used or intended for the performance or exhibition of the said film, and the singular shall include the plural and vice versa, and the masculine shall include the feminine or in the case of a Limited Company or other Corporation the neuter. If more than one film shall be included in the Schedule this Agreement shall be deemed to be a separate Contract in respect of each film.

22. Any notice in writing hereby authorised to be given or hereinbefore referred to shall be sufficiently given by posting the same prepaid addressed to the person to whom the notice may or is to be given at his last known address, or in the case of the Exhibitor at the Theatre mentioned in the Schedule. and any notice so posted shall be deemed to have been received on the day next after the day of posting.

23. The Distributor agrees to use his best endeavours to prevent the Exhibitor entitled to second or subsequent Exhibition rights on the said film from making any announcements or referring thereto other than by his screen, programmes or booklets as provided in clause 8 until after the date of the expiration of prior exhibition rights specified in column 9 of the Schedule hereto. The Distributor further agrees that he will forthwith take immediate proceedings on behalf of the Exhibitor to endeavour to prevent such announcements or references provided that when required to do so by the Distributor the Exhibitor will place a sum on deposit or give security to indemnify the Distributor against costs and expenses of unsuccessful proceedings.

24. The parties hereto expressly agree that all the terms of the contract between them are to be found in this Agreement and that nothing shall be deemed to affect, vary or modify this Agreement unless reduced to writing and signed by the parties hereto. And the Exhibitor hereby acknowledges that nothing verbal or written outside this Agreement shall be a ground for refusing or failing to carry out this Agreement or for damages or any other cause whatsoever.

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Five Thousand Capacity Kinema.

Completion of the Shepherd's Bush Pavilion.

THE LAST WORD IN PICTURE THEATRES.

FIVE years ago at Shepherd's Bush, there stood on about an acre of ground four decrepit houses. Few people would have deemed the property worth while as a speculation, but Mr. Israel Davies noted that five roads converged near this point and dreamed the dream of a large super-kinema which should be the Mecca of the two million or so people who reside in London within a penny 'bus fare of the site. Consequently, he purchased the ground, and thus laid the first bit of foundation under what was then but a "pavilion in the air." The next step was to visit America and see the latest and most up-to-date picture houses there, noting any improvements in ventilating, lighting, heating, seating, which could be adapted to the big picture palace which he had in mind.

The old houses demolished, and the site cleared, there began to grow up on the site the gigantic building which was opened to the public on Thursday. Months and months of thought and careful planning preceded even the first turning of the sod for the foundations, and the result of this planning and work was to be seen when its glories were made manifest to a select party of journalists to whom Mr. Israel Davies and his sons acted as guides round the huge building on Tuesday last.

When THE FILM RENTER representative visited the site last it was nothing within but a thick forest of scaffold poles, and without, a high hoarding prevented the observer from obtaining a good idea of the hugeness and general dignity of the building. This week, however, all these obstructions had been removed, and as we approached the Shepherd's Bush Pavilion by car, we could not fail to be impressed.

A Massive Building.

The Pavilion is wrought in red brick, and its architecture is in the Roman style. High round-headed arches give the idea of great strength of composition, and from the walls large flambeaux in massive holders of wrought iron, fitted with rich orange glass project, a feature which will lend a most attractive decoration at night when illuminated by strong electric lights.

Within, the house is a perfect revelation, for, huge as it appears from without, it is impossible to realise until inside the walls what a commodious building this is. Seating capacity is provided for three thousand people, fifteen hundred being catered for below, and fifteen hundred in the circle which rises tier above tier to the back of the building, two hundred feet from the stage, and sixty feet above the ground level. Besides this there is standing accommodation for two thousand people at the rear on a large promenade floor.

Colours and Curtain.

The colour scheme of the interior is carried out in three tones of copper colour, exquisitely blended, and the lighting has been designed to emphasise these tones, and at times to take its part in a fine lighting symphony effect, by which delicate shades of green, violet, and other colours are made to blend and change. The stage curtain is also carried out in copper tones, and this piece of fabric must be the largest of its kind in the world, for it has to cover a space of seventy feet across by sixty feet high. Thus each curtain must be sixty feet in length, and, allowing for the folds, about fifty feet in width. The stage is about thirty feet deep and the screen is suspended rather above the middle of the stage space, and is capable of being raised right out of sight of the audience when the stage is being used for dancing or for stage presentations, features which Mr. Davies hopes to introduce as a variation from the picture show.

The £10,000 Organ.

In front of the proscenium is the well for the orchestra and the four manuals of the £10,000 organ, which has been installed by Messrs. Compton. This has 4,000 speaking tubes and 127 speaking stops, and what is a most interesting feature is that there are no unsightly pipes visible to mar the harmony of the interior design. The whole of the pipes are in a chamber under the stage, and the sound is spilt from a long, narrow aperture beneath the stage, which is under the complete control of the organist, to release a volume of sound or diminish it to a soft pianissimo. The proprietors have engaged Mr. G. H. Pattman, whose popular music-hall turn is so widely appreciated, to act as organist, and Mr. Louis Levy will conduct an orchestra of twenty-five performers.

Having explored the organ chamber, with its thousands of electrical attachments, and listened to Mr. Compton's enlightening explanation, the party proceeded to the most remote seats at the top rear of the house, Captain Alfred Davies remaining on the stage to demonstrate to us the wonderful acoustic properties of the auditorium. From this great distance, well over two hundred feet, it was quite easy to hear Captain Davies speaking in spite of the noise of workmen, whose activities had not yet ceased. There can be few buildings of this size where the human voice carries so clearly and well. The whole of the wide seating area of the circle is supported without a single pillar: a huge cantilever giving the support.

Efficient Projection.

Another important feature which Samuel Rothapfel, when over here admitted was superior to anything American, is the skilful introduction of the projection room immediately beneath the front of the balcony. By this means the throw has been shortened to about 70 feet, a great saving of amperage being thus effected as well as a finer picture definition. The long corridor in which the projection room is situated runs right across the building, and thus the room is kept cool and provided with easy ingress and exit.

Ventilating and Heating.

The ventilating and heating systems are conceived and constructed on most up-to-date lines. In the basement is a huge boiler for heating the air in winter and large ice tanks for cooling it in summer. Air is sucked in from the top of a chamber extending to the roof of the theatre, and is washed and heated or cooled as required. Another important fact is that there will be no draughts, as the pressure of air is from within—outwards, so that when a door is opened the air pressure will be towards the exterior. A most excellent vacuum cleaning plant enables the theatre to be kept free from all dust.

The whole Davies family is naturally proud of the new structure, and Mr. Israel Davies pointed out, with proper satisfaction, that upon the promenade floor it was possible for a huge crowd to gather while waiting for seats. It was also pointed out that it was possible to empty the theatre in five

(*Continued on page 26.*)

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Ivor Novello and Gladys Cooper now playing in the Gaumont film "Bonnie Prince Charlie."

WE are told by the W. & F. Film Service that their next Harold Lloyd picture will be called "Why Worry." This is Lloyd's first serious attempt at straight farce. It is laughter mixed with burlesque in six reels, and is an entirely new departure in comedy and different from anything Harold Lloyd has made before. "Why Worry" was screened before some of the most prominent members of the film world in New York, who are of the opinion that the picture will be recognised as one of the most striking farces in screen annals. Harold Lloyd has very wisely not tried to outdo his own performance in "Safety Last," and the new picture is to be on quite novel lines. Harold describes "Why Worry" as "pure farce on celluloid."

Dorothy Dalton in Dark Secrets.

To be trade shown by Famous-Lasky on Tuesday, August 21, at the New Gallery Kinema, at 11 a.m., "Dark Secrets" is a Victor Fleming Paramount production, with Dorothy Dalton as the star and Robert Ellis as leading man. The story, which is from the pen of Edmund Goulding, is an Oriental one, in which a sinister Egyptian doctor exercises a strange power over an American girl whom he has restored to health. Jose Ruben appears as the doctor. The scenes are laid in Cairo and Long Island.

Round the L

Activities and Projects

From Harold Lloyd Stable.

The Gaumont Company, Ltd., inform us that they will shortly release a new series of single-reel comedies called "Paul Parrott" Comedies, after the name of the comedian featured. Paul Parrott is well known across the Atlantic as "the loose-legged comedian" and "the Doodlewit of the screen." The significant fact to be appreciated by those who do not know him is that he appears as a screen comedian under the ægis of Hal Roach, who has been associated with every step of the rise to fame of Harold Lloyd.

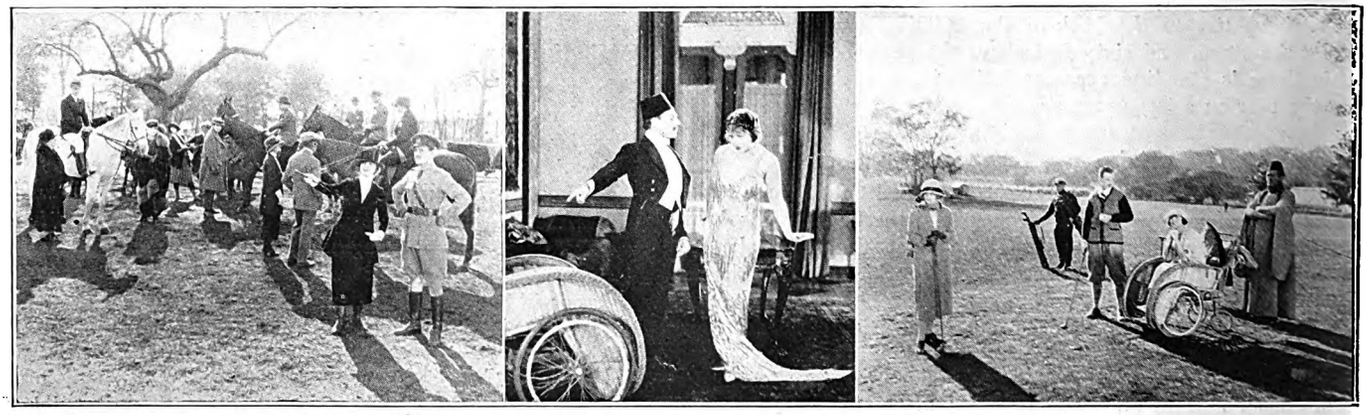
"The Midnight Alarm."

In "The Midnight Alarm," Vitagraph's special production to be trade shown on Friday, September 7, at the New Oxford Theatre, we are promised some exceptional fire scenes. A seven storey building is completely gutted by fire to provide a climax for the picture, and realism has been carried to the extreme to obtain an effect that, we are assured, will be lasting to all who see this mighty spectacle. The release date of this special is provisionally fixed for early in January. We are asked by the Vitagraph Co. to make it known that all who require tickets for their trade show of "The Midnight Alarm" should make application at once, as all tickets are to be numbered and reserved.

The Innocent Bigamist.

The story of "Man and Wife" possesses most unusual features. How a man found that he had two legitimate wives, and how he attacked this dramatic and terrible problem is most originally handled. Western Import are to trade show "Man and Wife" at the London Pavilion on August 24. The cast includes Norma Shearer and Gladys Leslie as the two wives; Robert Elliott as the husband; and Maurice Costello as the girl's father. All have been excellently chosen for their parts. "Man and Wife" is rich in all those things which kinema-goers demand nowadays.

A DRAMA OF ORIENTAL MESMERIC POWER.



Next Tuesday's Lasky picture for screening in London is "Dark Secrets." Dorothy Dalton and Jack Holt have the lead, the latter's part being that of a British officer. There is an uncanniness in the picture owing to the theme being the attempt of an Oriental to impose his will upon a girl.

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ondon Trade.

of the Renting Houses.

The Next "Preferred."

One of the most interesting features of "Daughters of the Rich," a "Preferred" picture, which will be shown to the trade by Walturdaw, at the Scala, on Tuesday, August 21, is the initial appearance of Ethel Shannon in a rôle of first-rank importance. A small part ably handled in "His Brother's Wife," won her a contract to play featured rôles, the first of which is "Daughters of the Rich."

"The Beloved Vagabond."

Carlyle Blackwell's production of the film version of William J. Locke's novel, "The Beloved Vagabond," is now almost completed, and it is anticipated that it will be shown at a West End theatre in London within the next few weeks. Many critics of English pictures have asserted that "they cannot make pictures" in England. Carlyle Blackwell has gambled his money and reputation on this picture and is confident that it will rank very high with this year's best productions. Mr. Blackwell plays the leading rôle of Paragot, and Miss Madge Stuart interprets Blanquette; Albert Chase is the boy Asticot, and Miss Phyllis Titmuss Joanna. It is hoped within the next few days to announce the name of the theatre and the date of the West End presentation.

New Fox Special.

A large number of exceptionally beautiful scenes are said to have been taken for "The Temple of Venus," a novel and spectacular production now being filmed by the Fox Company. Most of these were staged on the Island of Santa Cruz. A special cast, including many artistes famed for their beauty, will be seen in the picture, which is being directed by Henry Otto.

"Iniquity" Next Wednesday.

Wardour Films, Ltd., latest capture, Richard Oswald's colossal production, "Iniquity," is a picture everyone must see to realise its wonderful possibilities. A youth and a maid betrothed by mediæval custom, unaware of each other's identity, are drawn to each other in forest primeval, plighting a love everlasting. How this love is cruelly tested in the crucible of fate is the essence of a drama teeming with entertainment value. The acting of Liane Haid and Conrad Veidt as Lucrezia and Cæsar Borgia stands out sharply as a triumphant rebuke to those critics who have said, "Art cannot come out of the camera." "Iniquity" is to be trade shown next Wednesday at 2-45 p.m.

The Moulin Rouge. Scene from the new picture "Woman to Woman," featuring Betty Compson.

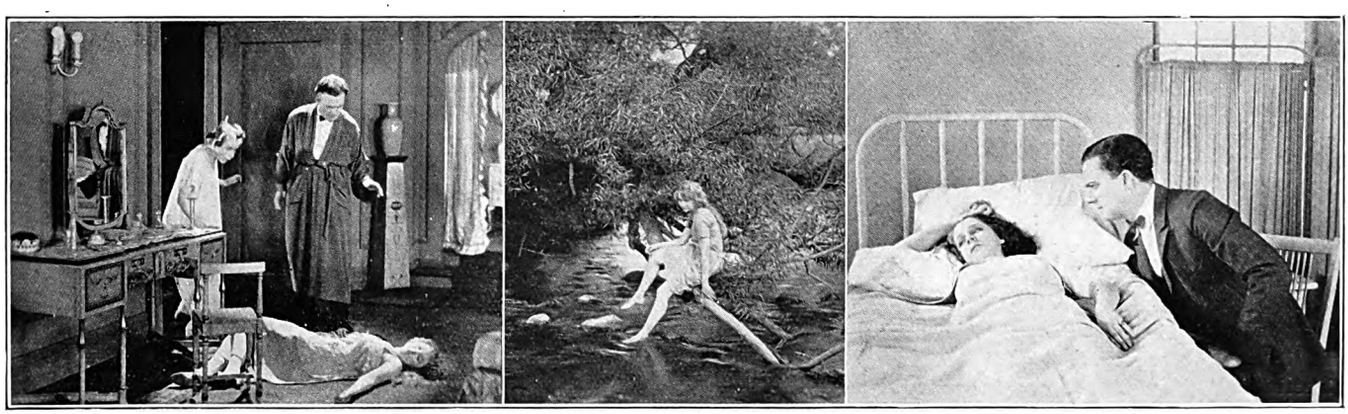
"Loves of the Mighty" Publicity.

For the exploitation of their big picture, "Loves of the Mighty," Ideal Films have published some material which should be of great service to the exhibitor. It consists of four sheets, 24 inches by 18, and upon these is set out all the help that any exhibitor is likely to need to attract patrons to his house. Stories and illustrations of blocks, posters, and stills abound, and the whole publication is a testimony to the desire of Ideal Films to place in the hands of showmen the right kind of material for the picture's successful exploitation.

"The Blue Lagoon."

I.V.T.A. are issuing special six-sheet and 12-sheet posters, designed by the well-known artist, Mr. Victor Hicks, for "The Blue Lagoon," and have also a supply of hand-painted banners, and, further, a wide variety of slides, stills, blocks, etc., to aid the exhibitor in the exploitation of "The Blue Lagoon." The general release date is fixed for October 8 this year, but there is a special booking at the Piccadilly Picture Theatre, Manchester, for six days commencing the 27th instant.

WESTERN IMPORT'S NEXT OFFERING.



Western Import are screening to the trade on August 24, at the London Pavilion, a five-reel picture entitled "Man and Wife." The cast includes Norma Shearer, Gladys Leslie, Robert Elliott, and Maurice Costello.

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Obstacles to Consolidation

How to Get the Right Publicity.

MR. VICTOR SHERIDAN writes as follows in criticism of the suggestions of Mr. Harry Rowson, printed in the FILM RENTER of August 4:

"Sir,—I am rather interested in the contribution of Mr. H. Rowson with regard to consolidating the industry, because it goes to show how difficult this matter is when a brilliant man like Mr. Rowson has not a real suggestion to offer.

"His words, 'There have been many projects and proposals put forward on behalf of the industry. Nothing is ever done collectively, because individuals cannot agree upon any one thing or method,' put the position in a nutshell. Nobody can offer *a real suggestion.*

"Mr. Rowson's attempts lead to nothing; in particular, the suggestion of benefits of 'sleeping well' after visiting the picture theatre. Might I inform Mr. Rowson that a number of people not only sleep well after a picture show, *but all the way through it.* This is not so much due to the comfort of the theatre as to the poor atmosphere.

"No! We shall need something better than Mr. Rowson's suggestions in order to get that unanimity of opinion and collective effort of the trade with regard to publicity that appears to be wanted.

"I think, however, that the renting trade should be made first of all to realise that *trade shows which are open to the general public and newspapers* are a danger when newspaper critics, with rare exceptions, take delight in slamming and damning a picture wherever possible.

"It must also be remembered that newspapers—and it is through these alone that any money can be spent by way of publicity, have no interest in the exhibiting business. They would prefer the closing down of the whole, which would make more readers for newspapers. Therefore, the trade, to advertise any one thing through newspapers, would have its work completely wiped out by the adverse criticism of a picture or the doings of an artiste.

"As an example. I think the whole country is advertising that they are about to exhibit a picture featuring the most popular artiste of the day, Valentino. It is in the Press already that the words of Valentino are, if anyone wishes to know why he left the Famous Players-Lasky Company, they have only to see this picture.

"Will Mr. Rowson or anyone else in the trade tell me what it would cost, if it were possible, to try to repair the damage done by this simple sentence in that simple paper, the 'Daily Mail.'

"It might interest the British exhibitor to know how kinema publicity is dealt with in America. First and foremost, no advance opportunity is given to newspaper critics or, in fact, personal trade critics. In consequence the subject is on the market for the people to criticise and pass opinions upon before any damage can be done. Previous to this the newspapers are fed with what is known as 'dope' from the producer's office, giving particulars of what is being done, photographs, scenes from the actual production, etc. The public are kept informed of the doings and they are anticipating all along, and when the showing date is announced an audience is prepared and ready to witness and judge for itself—and pay.

"Not so here. We must take every conceivable opportunity, reason or no reason, for showing everybody in or out of the trade our goods, so that they can damn to their heart's content what is primarily to be entertainment for the masses. These critical individuals, who are mostly soured and view from a critic's angle, and not from the entertainment point of view, are made the judges for the community. I ask you, as long as these conditions exist, what is the earthly use of spending money in newspapers or hoardings to try to contradict something that requires no contradiction at all? Far better stand firm as caterers of entertainment, giving one day and one week something that appeals and attracts, and another something that may displease and even meet with objections.

"The public cannot and do not expect each picture screened to be better than the last, any more than an author or playwright is capable of making each book or play better than the last.

"I would advise that no money be collected or spent in trying to consolidate an industry which is fundamentally a disunion.—Yours faithfully, "VICTOR SHERIDAN."

FIVE THOUSAND CAPACITY KINEMA—*Continued from page 23.*

minutes on to the margin of land surrounding the theatre, without it congesting the street.

The fire protection installation is also up-to-date, automatic sprinklers being ready for use should the occasion need. The current for lighting and projection is obtained from two separate companies, so that in the event of a failure on one system the mere turning over of a switch induces the current from the other main. This lighting system and the whole business of projection by Ross machines are in the capable hands of Mr. Basil Davies, who has made of electrical engineering not only a profession, but a real hobby. Some interesting experiments of his own in lighting may be expected to produce very pleasing effects.

Program Plans.

On the picture side the proprietors are planning for continuous performances of first run films, and "Within the Law," which opened the house on Thursday, will be followed by "Peg o' My Heart," "The Pilgrim," "One Exciting Night," "Trifling Women." "Chu-Chin-Chow," "Robin Hood," and other first-rate films. Prices of admission will range from 9d. to 5s. 9d. Mr. Castleford Knight will be the resident manager.

There are few picture houses enjoying such a fine aspect, for right in front of the theatre is a wide expanse of public greensward bordered by trees, and these make the situation of the Shepherd's Bush Pavilion an ideal one from the point of approach. It is hoped that it will prove an ideal situation from a business point of view.

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"IDEAL'S" THRILL-A-MINUTE FILM

HURRICANE HUTCH

IN

HUTCH STIRS 'EM UP

ADAPTED FROM HARRY HARDING'S POPULAR TALE, "THE HAWK OF REDE"
FRANK H. CRANE PRODUCTION.

"A sound showman's proposition for every type of audience."

—The Bioscope.

"A most novel film, and, we feel sure, a successful one."

—The Cinema.

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OLE BILL

"A SHOWMAN'S PARADISE"

—Referee.

SUNDAY PICTORIAL,

August 12, 1923.

"'OLE BILL OF PARIS' the film version of 'CRAINQUEBILLE,' by Anatole France, is a picture of extraordinary beauty and irresistible appeal. The artistry of the direction by Jacques Feyder lies in the astonishing ingenuity with which he has shown the mind of his hero. The finest feature, however, is the wonderful acting of Maurice de Feraudy, of the Comedie Francais. As the old street vendor, he gives a performance which, because of its fidelity to life and its power to stir the emotions, must be classed as a triumph."

REFEREE,

August 12, 1923.

"'OLE BILL OF PARIS' is the happy English title given to the film adaptation of the classic novel, 'CRAINQUEBILLE,' by Anatole France. This picture is one of the finest films yet made. It is an emotional and artistic masterpiece When a film is certain to be a great success the trade call it a Showman's Proposition, 'OLE BILL OF PARIS' is a Showman's Paradise."

Controlled throughout

GRANGER'S EX

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OF PARIS

From the famous novel, "Crainquebille," by

ANATOLE FRANCE.

Les Films Legrand Production.
Produced by JACQUES FEYDER.
Titled by W. PETT RIDGE.
Featuring MAURICE DE FERAUDY
(of the Comedie Francais.)

PROVINCIAL TRADE SHOWS.

SHEFFIELD:
Electra Palace, Fitzalan Square, Tuesday August 21, at 11 a.m.

NOTTINGHAM:
The Elite Picture Theatre, Tuesday August 21, at 11 a m.

NEWCASTLE-ON-TYNE:
Empire Cinema, Grainger Street West, Thursday August 23, at 11-15 a.m.

BRISTOL:
Cinema, Castle Street, Friday August 24, at 11 a.m.

CARDIFF:
Cardiff Cinema, Queen Street, Tuesday August 28, at 11-30 a.m.

GLASGOW:
La Scala Picture House, Sauchiehall Street, Friday August 31, at 11 a.m

The United Kingdom by

CLUSIVES, LTD.

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PRELIMINARY ANNOUNCEMENT.

The Sovereign Exclusives, Ltd., of Birmingham, beg to inform all Exhibitors in the United Kingdom that they have recently purchased two outstanding Six-reel Productions, entitled :—

"WOMEN MEN MARRY"

Featuring E. K. LINCOLN, FLORENCE DIXON, HEDDA HOPPER, CYRIL CHADWICK, JULIA SWAYNE-GORDON, MARGARET SEDDON, etc.

"PARTED CURTAINS"

Featuring HENRY B. WALTHALL, MARY ALDEN, MICKEY MOORE, EDWARD CECIL, MARGARET LANDIS, WILLIAM CLIFFORD, etc.

Which will be shortly shown to the Trade in the following territories, viz :—

"WOMEN MEN MARRY."

LONDON ...	...Shaftesbury Pavilion, August 29, 11-15 a.m. Walker's Pictures (1918) Ltd., 81 Shaftesbury Avenue, London.
MANCHESTER...	Deansgate Picture House, August 21, 11-15 a m. E. Grattan Milloy, 12 Cannon Street, Manchester.
LIVERPOOL	...Scala Super Cinema August 23, 11-15 a.m. E. Grattan Milloy, 12 Cannon Street, Manchester.
LEEDS	...The Majestic, August 31, 11 a.m Charles Thompson, 97 Albion Street, Leeds
BIRMINGHAM	...Scala, September 5, 11 a.m. Sovereign Exclusives, Ltd, 97 John Bright Street, Birmingham
GLASGOW...	...Cranston's Picture House, September 10, 11 a.m. The Bendon Trading Co., 132 West Nile Street, Glasgow.
CARDIFF ...	...Kinema Club, September 7, 12-15 p.m. Paragon Films, Ltd., 35 Charles Street, Cardiff.
NEWCASTLE-ON-TYNE	New Pavilion, September 18, 11-15 a.m. Northern Mutual Films, Ltd., 65 Thornton Street, Newcastle.

"PARTED CURTAINS."

LONDON ...	...Shaftesbury Pavilion, August 22, 11-15 a.m. Walker's Pictures (1918) Ltd., 81 Shaftesbury Avenue, London.
MANCHESTER...	Futurist Cinema, September 4, 11-15 a.m. E. Grattan Milloy, 12 Cannon Street, Manchester.
LIVERPOOL	.. Scala Super Cinema, September 6, 11-15 a.m. E, Grattan Milloy, 12 Cannon Street, Manchester.
LEEDS... ...	...Grand Assembly Rooms, September 11, 11 a.m. Charles Thompson, 97 Albion Street, Leeds.
BIRMINGHAM...	Scala, September 18, 11 a m. Sovereign Exclusives, Ltd., 97 John Bright Street, Birmingham.
GLASGOW...	...New Savoy Theatre, September 24, 11 a.m. The Bendon Trading Co., 132 West Nile Street, Glasgow.
CARDIFF ...	...Kinema Club, August 24, 3 p.m. Paragon Films, Ltd., 35 Charles Street, Cardiff.
NEWCASTLE-ON-TYNE	New Pavilion, September 26, 11 15 a.m. Northern Mutual Films, Ltd., 65 Thornton Street, Newcastle.

For further particulars get in touch with the Agents in the various territories as above.

SOVEREIGN EXCLUSIVES LTD.

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Kinema Activities in Liverpool Area

A Wireless Stunt—Kinema Staff Changes—"Dr. Mabuse's" Success—Harcourt Barker's Activities—Gordon Dartnall's Prize.

From our Liverpool Correspondent.

THANKS to Mr. L. G. Cooper, assistant to Mr. F. W. Ingram, Liverpool manager for the Ideal Company, patrons of certain local kinemas which have so far had runs of the Ideal film, "How We Wireless," have been treated to a "stunt" which has had the effect of rendering the picture additionally realistic. Having been approached by Mr. Cooper, who was in the electrical line before joining the film renting business, the General Electrical Co. granted him permission for the use of one of their Gecophone sets, through the medium of which broadcasting demonstrations have been given during the projection of the film. Amongst other kinemas at which up to the present the film has been shown and these demonstrations given are the Marina, Wallasey; the Coliseum, Litherland; the Majestic and the Picture Playhouse, Liverpool. Arrangements have also been made for an extension of the experiment to other Merseyside halls which have booked the film. In the case of the Majestic, of which the enterprising manager is Mr. C. H. Williamson, the attention of passers-by was called to the attraction by the erection of an imitation wireless set on the verandah of the building.

Local Managerial Changes.

There are again quite a number of changes to record in the staffs of various local halls. Mr. Frank C. Colverd, who formerly managed the Palace, New Brighton, has relinquished the position of manager of the Tivoli, Roscommon Street, Liverpool. Mr. P. Inkcester has vacated his position at the Futurist, Liverpool, to follow a seafaring career on one of the Blue Funnel liners, and to succeed him Mr. Conrad King has been transferred, in the capacity of acting manager and licensee, from the neighbouring Scala, which belongs to the same ownership as the Futurist. Meanwhile Mr. F. W. Gibbings becomes acting manager and licensee of the Scala, and Mr. Stafford W. Picton "carries on" as general manager of both establishments. After about eighteen months as outside representative in Liverpool for Granger's Exclusives, under Mr. Arthur Leslie, the local manager, Mr. J. Coppock, has resigned that appointment to undertake the managerial duties of the Magnet Kinema and Hippodrome Variety Theatre, Winsford. The territory which Mr. Coppock formerly operated will now, for the time being, at any rate, be added to the already wide area which Mr. Leslie travels. The licence of the recently opened Regent Kinema, Higher Tranmere, Birkenhead, was last week transferred to Mr. Joseph McDonnell.

"Dr. Mabuse's" Success.

From the opening performances there was not the slightest doubt as to the success of the eagerly-anticipated "Dr. Mabuse," both in the case of the Trocadero (Liverpool) and the Prince of Wales Picture House. Indeed, so much was this the case at the Trocadero that, making due allowance for the tropical character of the weather, the patronage extended to the kinema must have been something in the nature of a record. Arthur Leslie, who had booked the film on behalf of Granger's, tells me that he has also negotiated its hire to the Charing Cross Picturedrome, Birkenhead; the Royal, Egremont; the Lyceum, Garston, and that at the time of writing as many as seven runs of the "Doctor" had been arranged in the Birkenhead and Tranmere district alone. For the local trade show of the Granger production, "Ole Bill of Paris," Arthur requisitioned the services of a specially augmented orchestra. "Ole Bill" is due for release locally at the end of the present year.

Harcourt Barker's Activities.

Mr. Harcourt Barker, the newly-appointed Liverpool and Manchester manager for Walturdaw's, has already begun to materialise his intention of calling personally upon every exhibitor in the territory entrusted to his care, having previously compiled a program embracing every town, district, and hamlet, however remote, in his area. His immediate activities also include the arranging of trade shows, to take place on successive days, both in Liverpool and Manchester, of four Walturdaw productions entitled "Daughters of the Rich," "A Strong Man's Love," "The Girl Who Came Back," and "Has the World Gone Mad?"

Gordon Dartnall's Prize.

Gordon Dartnall, Liverpool and district manager for the Fox Film Co., had the pleasant experience, upon returning from his holidays recently, of discovering that he had been fortunate enough to win the solid silver tea service offered by the firm for competition amongst their managers as to which of them could show the best record of business done over a given period. The tea service is a handsome one, comprising a large tray, tea-pot, sugar basin, and cream jug. When it is considered that there participated in the competition the managers of such busy kinema centres as London, Manchester, Birmingham, Newcastle-on-Tyne, Cardiff, Glasgow, Leeds, and Dublin, it will be readily conceded that Mr. Dartnall's achievement is a particularly commendable one. By the way, he has now practically recovered from the painful blood-poisoned arm which he brought back from his holidays, and is again in harness, directing the affairs of the Liverpool branch.

An Attractive Handbook.

I am informed by Gordon Dartnall that he will shortly be getting his staff to forward to every exhibitor within the territory operated from the Liverpool office a copy of the artistically finished book entitled "Twenty Years of Progress," which Fox's are issuing with particular reference to their 1924 output. It is claimed for this production that it is the biggest advertising work which has ever been essayed in the history of the kinema trade. Local exhibitors who do not receive a copy in due course should make a point of communicating promptly with Mr. Dartnall. Fox's will shortly be resuming their local trade shows, and it is likely that the new Fox production, "If Winter Comes," will be one of the first subjects to figure at one of these events, followed by "The Shepherd King" and "Six Cylinder Love." The attention of Merseyside exhibitors is also directed to the fact that this house will be offering in the near future a new batch of twelve films entitled "The Imperial Comedies," also a number of new Clyde Cook, Al St. John, and twenty William Fox "Sunshine Comedies." Further, there are due for release during 1924 twenty-six one-reel "Educational Entertainments."

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Letters that Catch the Editor's Eye.

BRITISH EMPIRE EXHIBITION

SIR,—In your "By the Way Notes" last week you make reference to the fact that the film industry is at present in no way represented at the forthcoming British Empire Exhibition. That an important trade organ like yourselves has drawn attention to this matter is of great satisfaction, if belated. May I, however, draw attention to one or two discrepancies in your paragraph?

To commence with, it is not a fact that no application has been made by the kinematograph industry with the exception of the British National Film League, as I know of at least two private firms who have so applied.

Secondly, you suggest that this is a matter for the Kinematograph Manufacturers' Association. Now I beg to disagree entirely in this respect.

The British Empire Exhibition is a gigantic enterprise designed to bring the four British corners of the world together. It is 100 per cent. British in conception and fact. Our overseas Dominions are themselves spending over £1,000,000 in order to be adequately represented at this Imperial concourse. Why, then, should a polyglot organisation like the K.M.A. be invited to interest themselves in a matter which solely concerns Britons?

My excuse for writing thus on this matter is not only that I am an ardent Imperialist, but that I was the first person to bring this matter before the British National Film League, which is now pursuing it, and which is, as you know, 100 per cent. British, and represents British film manufacturers and distributors, to which branch of the industry kinematograph machinery is, in any case, subsidiary.—Yours faithfully,

MILES MANDER, F.R.G.S., F.R.C.I.

Atlas Biocraft Co., Ltd.,
58, Haymarket, S.W.1.,
August 14, 1923.

PESSIMISM AND FACTS

SIR,—Your note against "the pessimistic young gentleman" in the same paragraph announcing the ambitious plans of "optimistic" Marcus Loew seems rather to confirm there are sound reasons for the young gentleman's pessimism. There is certainly no occasion whatsoever for American film men to entertain fears as to whether existence for them will be possible *in their own country—supreme there, and nothing to menace them!* What a happy state! Were it to stay at that, it would be of minor importance, but, as pointed out by *Pro Bono Publico* in his letter on "The Menace of World Film Control" in a recent issue, the Americans have made it practically impossible for independent organisations to exist in England, and they are spreading their tentacles in the same way over an economically prostrate Europe.

The instance of the New Tivoli is but the latest triumph in the ever victorious march of American film supremacy. On hearing the news the first remark of the head of a well-known British producing-renting house was: "Another sledge-hammer blow to us; another nail in our coffin."

For what benefit does the independent film producer and renter derive from the erection of a large important theatre in probably the most valuable spot in the heart of the British Empire if it is immediately tied down to the exhibition of the considerable number of films made by one of the most powerful American organisations? One would have thought, and many so hoped, the opening of such theatres would help the industry. Instead they but increase the power of the American organisations and make their predominance here the more secure.

Most surely there is no need for American film gentlemen to be pessimistic about the British market. With the regularly accumulating surplus revenue which their films obtain from this country they are in a position to consolidate their strength, *because they do not have to expend this money on further production or purchases;* and, as time goes on, there are fewer and fewer independents to clear out of their path.

Pessimism is not engendered by fears of the future of the kinema, but that the enormous potentialities which exist in the way of film production development in Europe have no chance whatsoever to materialise.

An impartial detached survey of the position fails to show how, under present conditions, it is possible commercially to stand against the competition of the American films.

Sentimental talk about "booming and exploitation" cannot alter stern facts—(by comparison, the very minimum is expended in advertising American films). And, if, occasionally, by purely fortuitous circumstances, an individual independent film does manage to obtain a reasonable return, it still does not affect the sinister and unpleasant truth of the realities of the situation.

It would seem no solution is possible except by legislation. The writer has made to you, personally, the suggestion about examining the possibilities of the Government enforcing a "Quota System," and he is happy to note that other minds think in the same direction, for G. A. Atkinson, in last week's issue of "The Sunday Express," pleaded for an "Ellis Island" Cure for Film Dumping.

Yours faithfully,

"A REALIST."

August 13, 1923.

MARY PICKFORD AND "DOROTHY VERNON"

A PINK brocaded costume, a Priscilla cap, and a few clicks of the camera have virtually settled the immediate professional future of Mary Pickford. She made her first set for "Dorothy Vernon of Haddon Hall" early last week, which means that she has just about decided on this as her next feature production. She has long contemplated transcribing the Charles Major story to the screen, but this is the first tangible evidence that she proposes to carry out her intentions in the near future.

All the preliminaries for the making of the picture are being carried out; sets will probably be under construction soon, as plans are now being drawn. Miss Pickford has a director in mind, but is not yet ready to pronounce his name.

The probabilities are that actual camera-work will begin in about a month or six weeks, as there still remain the details of casting.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

The Harrison Trio—A "Guy Fawkes" Co-incidence—A Busy "Off" Week—Lancashire's British Film Week—Lasky Trade Shows.

By "THE FILM RENTER" REPRESENTATIVE

MR. H. B. HARRISON, the new Manchester manager for Stoll's, has entered on his duties with zest, and is confident that, with the current program, and the new big features soon to be announced for trade showing, the name of Stoll will be kept well to the front in the film world of the North. With his brother Philip, of Famous-Lasky's Manchester branch, and his brother Saul, representing the same company in Leeds, Mr. "H.B." will continue to maintain the good name which the Harrison brothers have established for themselves among exhibitors in Lancashire and Yorkshire. To a very large extent the newcomer in the family will be engaged in recommending a British brand of pictures in friendly rivalry with the other two, whose sole concern is with Paramount. But the business dealings will be conducted on the same fair and square basis, and with the same regard for the showmen's interests which have characterised the methods of brothers Philip and Saul. That is to say, the theatre side of the bargain will get a just deal, and every assistance in respect of publicity.

"Guy Fawkes" on Screen and Stage.

The first new picture to be exploited by Mr. H. B. Harrison is "Guy Fawkes," which will be shown to the trade on September 4 at the Piccadilly, and released on November 5. It is of special interest to note that round about the release date Mr. Matheson Lang will produce the play, "Guy Fawkes," in Manchester preparatory to a London run. Exhibitors here will, therefore, be well served by the fact that a good deal of public interest will have been worked up by the stage performance of the chief character in the film.

Important Trade Shows.

For an "off" week this has been rather a notable one for Manchester trade shows. We have had "Ole Bill of Paris" from Granger's, which introduces for the first time a work by Anatole France to the picture theatre; "Jacqueline," a strong, dramatic story from Western Import; "The Miracle of To-Morrow," an extremely out-of-the-ordinary invention, handled in this territory by Fuller's Exclusives, and last, but by no means least, the "Fires of Fate," the Gaumont version of a well-known Conan Doyle novel, commented upon on this page in our last issue. Not a bad list for the second week in August.

Lancashire's "All-British" Week.

Owing to the inaugural function of the British Film Weeks' Campaign having been fixed for November 14, the various provincial celebrations originally fixed for October and November of this year, have had to be deferred till February and March of 1924. The date arranged for Lancashire, Cheshire, and the Isle of Man is the week beginning Monday, February 18. British-producing companies have, therefore, a clear six months in which to enlist the co-operation of exhibitors in this territory in bringing native pictures prominently before the public during the specified week. By that time, no doubt, the majority of them will have very substantially increased their output, and showmen should have a large and varied list of British films from which to make up their programs. From time to time, as February draws nearer, we shall publish the names of the different productions from home studios which will be available for Lancashire exhibitors during the All-British Film Week.

"This Freedom" at the Piccadilly.

The Ideal picture, "This Freedom," was a big success at the Piccadilly last week, the local Press praised very highly the musical settings, and the rendering by Miss Agnes Skidmore of the prologue was much appreciated. "The Manchester Guardian" was particularly impressed with the acting of Fay Compton.

Clarion Activities.

Miss Seligmann, of the Clarion Film Agency, Ltd., has just acquired for the Lancashire and Yorkshire territories two big British productions with a galaxy of well-known artistes in the casts. Further particulars and announcements of trade shows will appear shortly.

A Fine Assortment at Vivid.

On Tuesday next at the Winter Gardens at 11 a.m., Mr. Jack Sunderland, of Vivid Exclusives, will screen to the trade a fine assortment of short films, which are as follows: Two one-reel comedies, two two-reel dramas, and eight tricky tricks. Exhibitors who are on the *qui vive* for bright short stuff for their programs should not fail to attend this trade show, or get into touch with Mr. Jack Sunderland as early as possible.

A Snappy Reminder.

For yesterday's show of "Fires of Fate" at the Piccadilly, Gaumont's sent out a snappy little summons in the form of a "Gaumont Moviegram." In size and shape it resembled a telegram, and its message ran: "To Live Exhibitors, Everywhere,—Absolutely essential you attend Trade Show, 'Fires of Fate,' on August 17, at the Piccadilly Picture Theatre, Manchester. To quote a critic—Words fail me for adequate praise of this great film.—Agnew." It acted as an excellent reminder to exhibitors of the opportunity to see this big picture with its wonderful Egyptian scenes.

New Lasky Trade Show Venue.

Famous-Lasky ask exhibitors to note that all trade shows are now being held at Oxford Street Picture Theatre, Manchester, on Tuesdays, at 11 a.m.

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Trade Movements in the Midlands.

New Birmingham Kinema—Echo of Trade Slump—Bogus Screen Adverts.—Film's Educational Influence—Renter's New Offers.

By our Birmingham Correspondent.

KNOWLE, Warwickshire, is rapidly developing into a residential district for Birmingham professional men, and now aspires to a kinema of its own. Hitherto films have been exhibited periodically at the Assembly Rooms, where a well-known local resident, Mr. John E. Chamberlain, was the licensee. Lask week, however, Mr. Chamberlain secured a provisional licence for a small kinema to be erected in the village. Opposition to the licence for the new hall, which will have a seating capacity of about 300, was forthcoming from the owner of the Assembly Rooms. The latter argued that the removal of the licence would depreciate his property, and also that the Assembly Rooms kinema was large enough to meet the requirements of the residents.

Echo of Trade Slump.

A meeting of the creditors of St. George's Picture House, West Bromwich, resulted in the appointment of a liquidator (Mr. A. H. Partridge) and a committee of inspection. Owing to the illness of Mr. A. James (managing director), the statement of affairs was incomplete. The estimated liabilities were £5,714, of which the sum of £5,000 was secured to debenture-holders. The initial cost of purchasing and converting the premises into a kinema was £12,372, but Mr. C. V. James (receiver for the debenture-holders) stated that it was probable that they would not realise more than £5,000. West Bromwich, in common with the neighbouring towns, has suffered severely from the trade slump during the past two years.

Bogus Screen Advertisements.

Richard Hurst, the confident trickster, who has been acting as an unauthorised canvasser in the Birmingham district, is now serving six months' imprisonment. He was sentenced by the Birmingham Stipendiary for obtaining £1 by false pretences from two shopkeepers for advertisements at the Lozells Picture House. The manager of that house stated that Hurst had never been authorised to secure screen advertisements, while the police announced twelve previous convictions against him for similar offences.

Film's Educational Influence.

A fine tribute to the educational value of the screen is paid by Father Newsome, manager of the Berford Court Home for Mentally Defective Children, Worcestershire, in his annual report. He writes: "It has been found from experience that, providing suitable films are chosen, the educational influence of the kinema is very great. The wavering and fitful attention which a number of children give to instruction is transformed by the pictures into a beam of concentrated interest. The film titles, which the children read out aloud, provide an excellent reading lesson, while the film itself instructs them in many things connected with life which otherwise would be unknown." Thanks to the generosity of Alderman Carlton, Mayor of Worcester, weekly film entertainments are provided at Berford Court.

New Arrow Offerings.

Midland renters are now completing arrangements for the autumn trade shows. Mr. Mortimer Dent (Pearl Films) will commence a series of weekly screenings of Arrow productions a fortnight hence. The first of these features will be "Jacqueline" (or Blazing Barriers), and this will be followed by "Lost in a Big City," featuring John Lowell and Baby Ivy Ward; "Man and Wife," a romantic drama, and "The Broken Violin." Mr. Dent is finding "Temptation" a good proposition. It will have a six days' run at the Birmingham P.C.T. house in December.

European's Latest.

Mr. S. Jackson (European Company) commenced a new series of Universal trade shows on Sunday last with "Trifling With Honour." This will be followed to-morrow (Sunday) by "The Shock," and a week later by "Gossip" and "The Bolted Door." For the benefit of exhibitors in the Notts and Derby territory, Mr. Jackson will screen these features in Nottingham on the Tuesdays following the Birmingham trade shows.

Renters' Briefs.

Forthcoming F.B.O. offerings by Mr. Cowan include "Wonders of the Sea," and the African jungle game hunting feature, "Man versus Beast." He will also shortly announce trade-show particulars of the remaining two of the Warner Screen Classics.

Mr. R. Davies, of Victory Motion, is still busy on the Pola Negri feature, "Mad Love" and "Safety Last." He is also doing well with the new series of "Our Gang" and Snub Pollard two-reel comedies. He will shortly screen the new Betty Compson feature, "Woman to Woman," to the Midland trade.

Mr. Lawton, of Wardour Films, has secured a good crop of bookings on the "Fighting Blood" dramas, and reminds exhibitors that early next month he will screen the romantic drama, "Iniquity," a story of the Borgias, starring Liane Haid.

GORDON EDWARDS' BIG SEA DRAMA

IN arranging his program of special attractions for the coming season, William Fox has taken care to ensure that no two subjects shall be of similar theme. Thus, while only one picture of sea life has been included, neither effort nor expense has been spared to make it an outstanding triumph. This production, which is entitled "The Silent Command," has just been completed, and represents the result of over six months' work. The filming was supervised by J. Gordon Edwards—the famous producer of "Queen of Sheba," "Nero," and other spectacular masterpieces—and brings his total of Fox pictures to forty-nine. Among the numerous thrilling and spectacular effects, one calls for special mention. This is a shipwreck scene that is said to have been reproduced with almost terrifying realism. An all-star cast of considerable merit was selected for this picture. This includes Edmund Lowe, Alma Tell, Carl Harbaugh, and Martha Mansfield. Also, the talented young actress Betty Jewel, who is a protégé of D. W. Griffith.

Owing to the continued depression in the trade of Dalton-in-Furness, the Co-operative Society's kinema is to be closed on the first three days of each week. Barrow is still suffering the effects of the boilermakers' lockout, just as Whitehaven is having a lean time owing to the colliers' strike. With labour troubles out of the way business should soon come round again.

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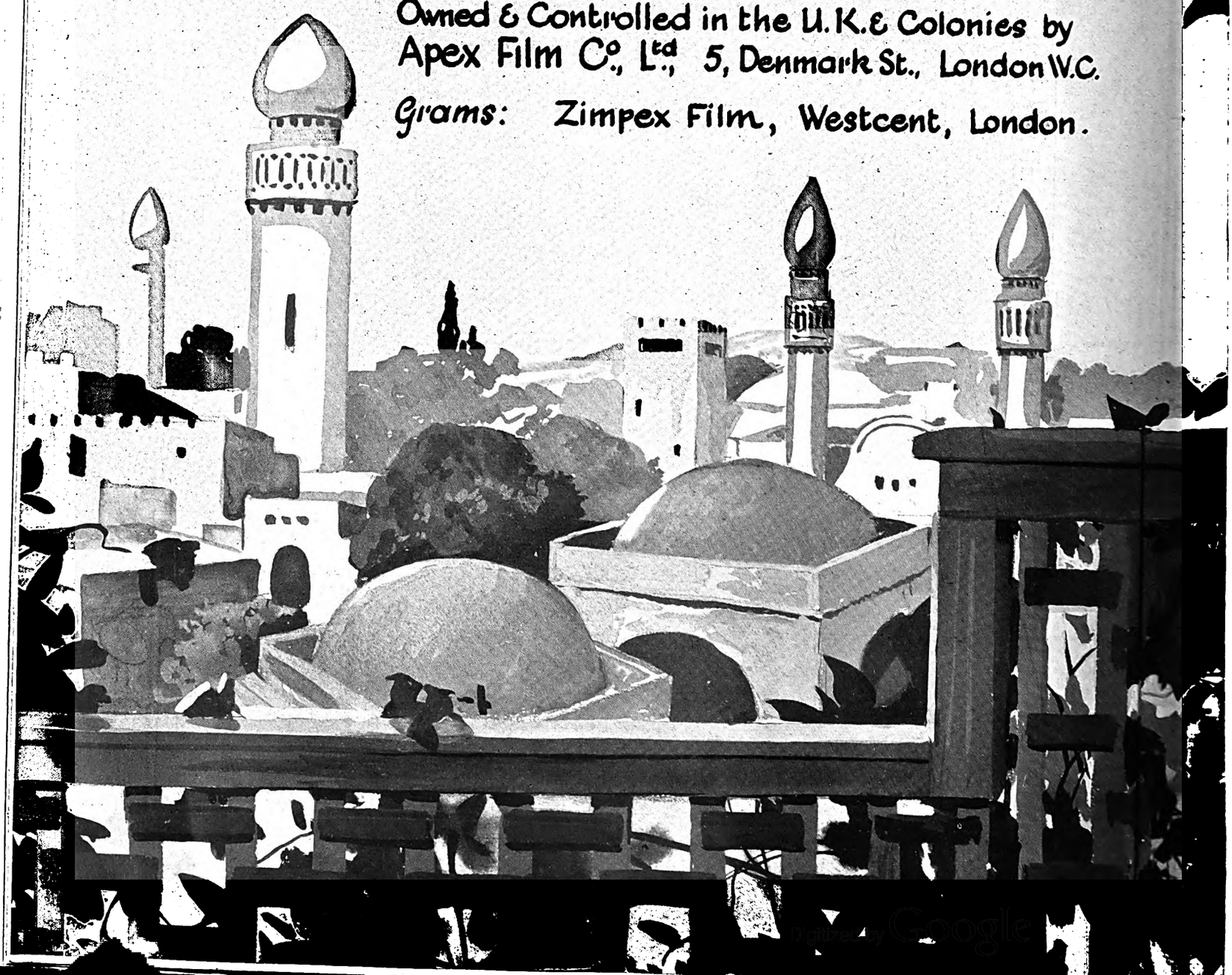

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"ENEMIES OF WOMEN" TRANSFERRED TO THE SCALA

"LITTLE OLD NEW YORK" TO SUCCEED IT

TO-MORROW, Sunday, August 19, "Enemies of Women" concludes its highly successful season at the Empire, Leicester Square, where it celebrated its 100th performance over a week ago. It has proved so great a public draw as to have kept the Marion Davies feature, "Little Old New York" out of the Empire bill for over a month. The latter (also a Cosmopolitan production and a Goldwyn release) was to have gone on on July 16, but will now have its first night on August 20.

"Enemies of Women" has not, however, concluded its West End season. It is not being withdrawn, but transferred, without the loss of a performance, to the Scala, where it will enjoy a second first night (if there can be such a thing) on the same day.

The whole of the original presentation is being taken to the Scala, where the Ibanez feature will be given with exactly the same effects as at the Empire, and with the same music played by the same orchestra under the direction of the same conductor, Mr. Rhynders.

The only differences between the old home of "Enemies of Women" and the new are that two matinees a week (on Wednesday and Saturday) will be played instead of two performances a day, that the evening performances will start earlier (at 7-45), and that popular prices (1s. 3d. to 7s. 6d.) will obtain.

During its Empire run the film on many occasions turned money away from the 1s. 3d. and 3s. 6d. seats, and the increased facilities and new hours seem likely to appeal to a wide public.

"Little Old New York," which succeeds "Enemies of Women" at the Empire on Monday night, comes to London before it has been publicly presented in New York, where it is scheduled to open the very latest thing in American super-theatres—a fact which gives some indication of its rating on the other side. Marion Davies appears in boy's dress for the greater part of the film, and important parts are played in the film by Harrison Ford, Mahlon Hamilton, Courtenay Foote, Norval Keedwell, George Barraud and Sam Hardy. Also Louis Wolheim.

"Little Old New York" will be presented at the Empire under the direction of H. F. Kessler Howes, exploitation manager for Goldwyn, Ltd., and Basil Cameron, whose special setting for "The Christian" was so highly praised, is the musical director.

TEMPLE CINEMA LTD.

RECEIVER AND MANAGER APPLICATION.

IN the Vacation Court on August 8 Mr. Justice Russell heard an application for the appointment of a receiver and manager of the Temple Cinemas, Ltd. The matter arose in a debenture-holder's action—Cochrane against the Company. Mr. Fuller, for the plaintiff, said he had agreed with Counsel for the two defendants that there should be a consent order.—The plaintiff was a first debenture-holder and a bank was a second debenture-holder and the second defendant.—They had arranged for the appointment of a certain gentleman as receiver and manager, with liberty to act at once on the plaintiff's undertaking and the receiver to give security within 21 days.

His Lordship made the appointment accordingly and directed that the managership should not exceed three months. He also made the usual decree in a debenture-holder's action.

SOVEREIGN EXCLUSIVES' WIDER SCOPE.

NEW PRODUCTIONS FOR LARGER TERRITORY

WE hear that Sovereign Exclusives, Ltd., of 97, John Bright Street, Birmingham, have now started buying films for the United Kingdom instead of for the Midlands only.

This is a very big stride in progress, and it remains to be seen whether they will be successful in this new venture. They have recently purchased several very fine productions, amongst which is a D.W. Griffith production, entitled "The Fatal Marriage," featuring Lilian Gish and Wallace Reid, a picturisation of Lord Tennyson's immortal poem, "Enoch Arden." Mr. D. W. Griffith is said to have treated this dramatic story with his usual consummate mastery.

Another production Sovereign Exclusives have is Edward Dillon's masterpiece, "Women Men Marry," featuring E. K. Lincoln, Florence Dixon, Julia Swayne-Gordon, and Margaret Seddon. This six-reel feature possesses a very attractive and pleasing subject, having intensely dramatic situations and pathetic appeals, and should prove a universal success.

Another very fine six-part feature recently purchased is a Warner production, "Parted Curtains," featuring Henry B. Walthall, Mary Alden, and that wonderful child actor, Mickey Moore. This is an emotional picture of love, pathos, tragedy and humour.

Sovereign Exclusives, Ltd., are at present in negotiation for some further big subjects for the United Kingdom, which will be announced from time to time in the trade papers.

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Trade in the Yorkshire Territory.

Better Exchange News—Another Trade Outing—A Scarboro' Host—Herbert Pemberton Ill—Successful Prologue Reciting—The Assessment Question.

From our Leeds Correspondent.

THE position as between the Yorkshire Kinema Exchange and the renters in regard to trade shows is improving, so much so that the directors make the following announcement in the weekly trade show program :

" Members of the Exchange will no doubt be pleased to see the return of the trade shows of several prominent film renting houses to the Exchange.

" The directors hope that the full support of our members will be given to the whole of the Exchange trade shows, and by so doing advance the interests of the Exchange to the benefit of all sections of the trade.

" The directors feel sure that the time is not far away when the whole of the Leeds trade shows will be held at the Exchange, and it is only by the loyal and unqualified support of the whole of our members that this can be accomplished."

" Backing it Both Ways."

This is good news, and everybody will welcome the return of more regular shows by such firms as Famous-Lasky, European Motion Picture Company, Western Import, and others, with all the big things they have to offer. The idea of Granger's Exclusives in screening " Ole Bill of Paris " first at the Majestic and then at the Exchange yesterday morning and afternoon, in order not to neglect the Exchange, is repeated by Mr. W. W. Jay, of Fox Films, who, having already screened " The Town That Forgot God " at the Majestic, gave another trade view at the Exchange.

Another Trade Outing to the Dukeries.

The recent trade outing to Nidderdale (Pateley Bridge, Ramsgill, Lofthouse, and back via Brimham Rocks, Knaresboro', and Wetherby) was so successful and so much talked of that there has since been a very strong and persistent demand for another such outing before the summer is over. Mr. H. A. Whincup, the engineer-in-chief of these excursions, has been called upon to operate again, and has arranged a trip to the Dukeries for Sunday, September 2. It will be a " chara " and private car excursion of about 120 miles, embracing lunch at the Edwinstowe Hotel and tea on the return journey as the guests of Mr. George Knapton, the well-known Rotherham exhibitor. The party will have to be limited, so early application for seats in the " chara " must be made to Mr. Whincup.

Film " Boys " Week-end at Scarboro.

Writing of trade outings reminds me that a number of Leeds film " boys " were the guests last week-end of Mr. A. F. Rhodes, of the Picture House, Doncaster, at his bungalow at Scarborough. Mr. Rhodes is, and always has been, " one of the best " to the film " boys," and he is never so happy as when entertaining a party at Scarborough. Needless to say, the boys had a wonderful time.

Mr. Herbert Pemberton Ill.

The many friends of Mr. Herbert Pemberton, of the Pavilion, Low Road, Hunslet, will regret to learn that on Friday week Mr. Pemberton was taken suddenly ill in his office at the theatre, and the illness was found to be so serious that he had to be removed to his home in a taxi-cab. Mr. Pemberton is well-known, not in Yorkshire alone, but all over the country, particularly in London, as the author and producer of " My Yorkshire Lass," and for his work in connection with the film, " Bonnie Mary." At the time of writing Mr. Pemberton is still very bad, but everybody will wish him a very speedy recovery.

Walter Foster As Prologue Reciter.

Mr. Walter Foster, a popular personality in Leeds and Yorkshire exhibiting circles, is doing good work in connection with the presentation of such pictures as " The Four Horsemen." As an old actor with fine dramatic gifts, Mr. Foster makes a fine thing of a prologue. Only recently, at the Crescent Picture House, Mr. Foster recited a prologue to " The Four Horsemen," and last week, at the Crown Cinema, Wortley, he gave a similar recital to " Where Is My Wandering Boy To-night? " with equal success.

A Higher Assessment Question.

The assessment question is still causing trouble in Yorkshire. Mr. Rayner, of the Moorthorpe Empire, is at present on the basis of £125, but his new assessment is exactly double. When he objected to the new rating the local valuation office asked for particulars of gross takings and seating capacity. Mr. Rayner feels that the authorities have no right to ask for such particulars, their duty being to arrive at a figure at which any particular hall may be let for rent, and then to fix the assessment accordingly. The case has been submitted to the general secretary of the C.E.A. for the Association to deal with.

A 1,000 foot Wedding " Topical."

There has been shown at the Regent Picture House, Bradford, all this last week what is probably the most complete film ever taken of a wedding in Bradford, or probably anywhere in the country—the wedding at Bradford Cathedral of Miss Dulcie Hill and Lieutenant R. D. S. Crosse. The film, which is the production of Mr. Henry Hibbert and Mr. W. F. G. Phillips, of the Regent, is over 1,000 feet in length, and embraces practically everything and everybody, both outside the Cathedral and at the reception at Chellow Grange. This film, as a bang up-to-date " topical," has proved very popular. It is an idea in " topicals " that will be developed in the future.

From All Quarters.

Mr. Jack Pearson, of Butcher's, announces the trade show of " The School for Scandal " at the Majestic on September 11, with Fred Kitchen's orchestra in attendance.

Mr. Hubert Isaacs, now settled down as Yorkshire manager of Walturdaw, has four pictures of note for trade show this month-end : August 28, " Daughters of the Rich " and " Strong Man's Love "; August 29, " The Girl Who Came Back "; and August 31, " Has the World Gone Mad? " Business with Preferred Pictures is brisk.

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"I consider information given to a doctor in his professional capacity as sacred as that given to a priest in the confessional"

SHOULD A DOCTOR TELL ?

Produced under the supervision of G. B. SAMUELSON.

Starring HENRY VIBART & LILIAN HALL-DAVIS.

"IDEAL"

Invite Exhibitors to a

SPECIAL TRADE SHOW,

:: OF THIS FIRST-CLASS POPULAR ATTRACTION, AT ::

the Shaftesbury Pavilion, Shaftesbury Avenue, W.

NEXT FRIDAY, AUGUST 24th. :: AT 11 O'CLOCK

IMMEDIATE RELEASE

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SCENE FROM "OLE BILL OF PARIS."

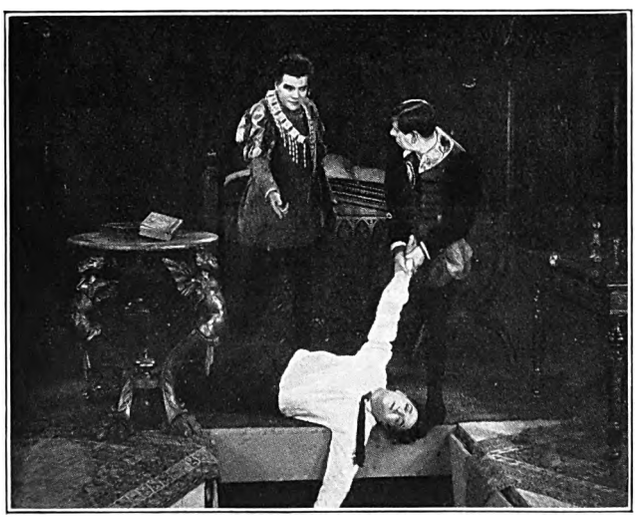
Ole Bill of Paris

One of the most unusual and beautiful films ever screened. A combination of wonderful humour and pathos that makes this picture a tremendous winner.

RELEASED BY GRANGER.
Length, 6,300 *feet.*
Release Date, Not Yet Fixed.

ONCE in a long while a viewer is confronted with a picture which, by its sheer beauty and unusual story, lifts it completely out of the rut of ordinary photoplays and makes him, during the time that it is being screened, supremely contented with his lot in life. Such pictures are very, very rare, but one of them was screened by Granger's at their trade show on Tuesday last. Entitled "Ole Bill of Paris," from the story by Anatole France, this picture is so beautiful and so full of delicious humour and pathos that it would require a far better pen than mine to adequately describe all its beauties. Anatole France, as a writer, enjoys a world-wide reputation, but even his greatest admirer must have been doubtful as to whether the delicious satire of which this gifted writer is so capable could be transferred to the screen.

From the moment this picture was thrown on the screen on Tuesday its success was assured, and exhibitors and viewers sat up and took notice of a picture which is undoubtedly a screen



SCENE FROM "HUTCH STIRS 'EM UP."

Review of Ne

All About This

classic, "Ole Bill of Paris" is from the novel "Crainquebille," and is at once one of the greatest satires on the majesty of the law that has ever been shown in a motion picture. The whole photoplay turns round the personality of Ole Bill, a part magnificently portrayed by Maurice de Feraudy. Throughout the entire picture this actor holds your attention, giving a performance that has seldom been equalled in the silent drama. The lovable personality of Crainquebille, renamed in this country "Ole Bill," is calculated to draw a combination of laughter and tears from any audience. He is the genuine Ole Bill to the life. His actions are simply wonderful, and his humour delicious.

The story of "Ole Bill of Paris" has a particularly simple theme. It shows an elderly coster pushing his barrow in the Paris streets, holding up the traffic, and being arrested for insulting a policeman. In masterly style it depicts Ole Bill's feelings when he is haled before the bench of seven stern magistrates, who sit in judgment upon him. He is convicted and sent to 15 days' imprisonment. Prison life does not strike Crainquebille as painful or degrading, but when he comes out of prison all his old customers and friends turn their backs on him. He takes to drink and gradually goes from bad to worse, until one day he is turned out of his garret, and he is forced to sleep in the shed that houses his barrow. Often he does no work but spends the whole day in public houses. At length, one wet night, his money gone, he is refused a drink, and returns to his shed to find the floor deep in water. Curling himself up on his barrow, he has visions of the comforts of the prison, and determines to try his famous phrase, "Go to blazes," on the first constable he meets. This time it does not work, and he is merely told to fade quietly away. Wandering aimlessly he finds himself by the Seine and is about to end his troubles in the river when he is seen by "Mouse," a newspaper boy, whom he had previously befriended, who leads him away to the comfort of the disused warehouse. "Mouse" has a private store of eatables and the old man, warmed and comforted, is moved to exclaim, "I don't contend that it adds a great deal to the credit of the Republic, but you can fairly argue this sonny—You've saved a man!"

This is the story, and round this the producer, Jacques Feyder, the director of "Atlantide," has built a production that for sheer beauty will want a lot of beating. The picture has an extraordinary atmosphere, as the producer has given the appropriate settings to such a story, and we have some wonderful views of the Paris markets. The scene where Ole Bill is in court oppressed by the majesty of the law is one of the most delicious items we have seen for many a while. The quaint humour of this great actor is never seen to greater advantage than in the police court scenes, where, dazed by the stern visage of the magistrates, Ole Bill gives himself up for lost.

This picture is remarkable for its extraordinary photography and wonderful settings. It is difficult to praise this film too highly, for after so many pictures of the "eternal triangle" this photoplay refreshes one with its sheer beauty.

Maurice de Feraudy has given a remarkable impersonation in this photoplay, and his Ole Bill will be loved wherever it is shown. The rest of the company brilliantly support him, and the whole effect is a picture that is a sheer delight to see.

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w Productions.

Week's Pictures.

Showmen viewing this film should remember that it has the two greatest assets possible in a photoplay, namely, delicious humour and pathos, and on account of its unusual story and wonderful charm this picture is certain to be a tremendous winner with the public.

In the hands of a real showman " Olc Bill of Paris " will be a tremendous winner. E.W.F.

Hutch Stirs 'Em Up

Beautiful Devon settings as backgrounds for Hutchinson's Stunts.

RELEASED BY IDEAL.

Length, 5,200 *feet.*

Release Date, *January* 7, 1924.

THE applause which greets Hurricane Hutch in his serial pictures, when, after some dashing feat or extraordinary stunt, he achieves the almost impossible, is evidence of the popularity of Charles Hutchinson as serial star, and the idea of bringing him over to England to act in a feature film was a bit of enterprise on the part of Ideal Films which should bring them a good reward. The action of " Hutch Stirs 'Em Up " takes place in Devonshire, and nothing could be more delightful in the way of scenic backgrounds than the delightful Devon lanes and woodland, and the seascapes in the neighbourhood of Torquay and Falmouth, which provide the settings for the picture.

The story is that of a cowboy from the Wild West descending suddenly upon the quiet, sleepy old English village which has never been subject to any external influence which may have the effect of awakening it from its drowsy existence.

The picture opens in a most excellent manner, for we see Hutch entering the train at Paddington with his horse, and the two being deposited in the pretty, old country station in Devonshire. His startling of the village by his pistol shots and brisk horsemanship, and his lassoing of the squire, are all excellently done, and the bar parlour of the Blue Boar, with its quaint crowd of village types, is a fine bit of character study of Devonian life. After this the picture moves quickly into melodrama, and we have the squire with his sixteenth century notions, persecuting the village maiden (Joan Barry) and attempting to kidnap her by many devices. Hutch becomes the hero, protects the maiden, effects her rescue from the castles after he has been stunned and trapped into a dungeon, and eventually all is well.

It is with the introduction of the melodrama that the story becomes somewhat improbable and remains principally the vehicle for Hutch's stunts. Here it is that the serial influence is seen and from this point onwards the film is a succession of getting into and out of difficulties by means of clever horsemanship and daring feats. This is not to say that the picture fails at this point, but rather that after the beautiful and yet vigorous introduction the latter scenes fail to carry out the film's early promise. Had it been possible to show Hutch as a mischievous rather than as a heroic cowboy throughout, and the Sir Charles Blackstone more as a crank than a villain, the picture would have been made much lighter and the entertainment more brisk. But possibly the necessity to adhere closely to " The Hawk of Rede," upon which the picture is based, prevented this.

SCENE FROM " JACQUELINE."

There is no question that Hutch thoroughly earns his money in this picture, and the clever introduction of the glider and the realistic climb on to the yacht by means of its anchor are two very thrilling incidents in this picture. Perhaps the greatest is the descent upon the rope from the cliffs overhanging the water; and Hutch, at the end of his long rope, manœuvring so that he shall swing on to the small bit of shore available, is also a thrilling bit of work.

Gibson Gowland makes a sturdy, " dislikable " English squire, and Aubrey Fitzgerald, as Cruddas (his servant), is also a good study. Joan Barry, however, is not consistently good—here and there she contributes quite a fine bit of acting, but in other places she is uninspiring. Malcolm Tod gives us a clear-cut Tom Grey, and Sunday Willshin, as his wife, does well without being outstanding. It is, however, Hutch who dominates the picture, and it is he who will attract patrons to the kinema and entertain them when they are there. Exhibitors will find this picture attractive from varying points of view; lovers of scenic beauty will be in love with the scenes, and the patron attracted by stunts will find plenty to satisfy him.

SCENE FROM " JAVA HEAD."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Jacqueline.

A good exhibitor's picture, with some well-handled forest and fire scenes.

RELEASED BY WESTERN IMPORT.
Length, Seven Reels.
Release Date, January 14, 1924.

THE alternative title to this film is "Blazing Barriers," a term which hints to the kinema-goer that a forest fire provides opportunity for thrills. It is to the advantage of "Jacqueline" that it is a picture which could have dispensed with the thrills of its forest fire scene and still have been attractive, as it possesses a good, holding story, and does not rely, as so many forest fire pictures do, upon the fire scenes to get them over. The story does not depart far from the conventional, but the film has been directed with an eye to the best results, and in particular is this seen in the forest scenes, where it has been found possible to place the characters in partial shadow, with a lighter background against which they stand out with a semi-stereoscopic effect or in strong silhouette. This gives to these scenes a delightful sunshine effect which makes the picture most pleasing. In the fire scenes, too, a very excellent variation from the blazing forest is obtained by the whirling of a canoe over boiling rapids, and the scenes, first of the fire and its lurid glare, and then of the canoe speeding over the waters to warn the inhabitants of the village farther along, are excellently alternated, and this alternation will be very much appreciated.

Jacqueline is the daughter of a lumber man, with whom has been brought up Raoul, the adopted son of her parents. She goes to Quebec to visit her uncle and aunt, and becomes imbued with different ideas in her new surroundings. She also meets Dubois, part proprietor of the lumber district, who is being blackmailed by a Chinaman for his part in an underworld crime. Dubois goes back into the timber country, and jealousy springs up between him and Raoul, which soon becomes open hostility. A fight takes place, and Dubois schemes the imprisonment of Raoul. Dubois afterwards alters a note of Jacqueline's to make it appear that she has transferred her affections to him. Then the girl is kidnapped and taken unconscious to an old hut, from which, however, she escapes. Then the forest fire breaks out, and Raoul, escaped from prison, performs a heroic part in saving the girl from death by fire.

It has been possible to give the main outline of the story here without reference to the small boy of the picture, but he is so much a part of its secondary interest, and flits to and fro in such a charming, artless manner, that he seems an attendant sprite rather than a character. Russell Griffith, the boy in question, has been cleverly trained, and is a consummate little actor, and his contribution to the picture will be greatly admired. Marguerite Courtot is an interesting actress, free from the over-conventionalities so often seen, and her part of Jacqueline is artistic and restrained. The rest of the acting is well up to a good standard, and the casting has been conscientiously performed. Some bright shots of Quebec add travel interest to the picture.

"Jacqueline" is a film that should do well in any hall, for, despite the familiarity of many of the situations, it holds attention both by its story and its pictorial presentation, and the fire thrills add yet another attraction.

Java Head

Attractive film of old American days, which would be bettered by cutting.

RELEASED BY FAMOUS-LASKY.
Length, Eight Reels.
Release Date, January 14, 1924.

A VERY attractive atmosphere pervades this picture throughout, and there is little doubt that if its nearly 8,000 feet were drastically cut it would prove a most successful picture. As it is, there are many scenes showing American life in the middle of the last century—parties and out-door fêtes—which, interesting though they may be to American eyes, could be dispensed with altogether by the average Britisher. With these excluded, the interest of the picture would be considerably intensified, and the whole would make a really attractive offering. In Salem, Mass., in the late forties, Jeremy Ammidon, a wealthy retired sea captain, lives with his children and grandchildren in his home known as "Java Head," named after a high rock on the coast of Java. Jeremy has two sons—William and Gerrit. William is manager of the family's shipping business, while Gerrit is skipper of the Nautilus, then in the Oriental trade. Gerrit loves Nettie Vollar, granddaughter of old Barzil Dunsack, an old seaman. Jeremy Ammidon and Dunsack are old-time enemies and the latter orders Gerrit out of his house and directs Nettie to forget her sweetheart.

In China, Gerrit rescues from ruffians Taou Yuen, daughter of a powerful Manchu noble who, on learning that his child had been touched by a white man, orders them to marry, failing to do which the girl will be slain. The wedding follows and Gerrit brings his Celestial bride to Salem, where her appearance creates amazement as well as consternation in the Ammidon family when they learn the truth. Nettie is heartbroken at the news of the strange marriage of the man she loves. Nettie's uncle, Edward Dunsack, a drug addict, views Taou Yuen with intense longing. He lies to her about Gerrit and trys to poison her mind against him, but without success. At a Hallowe'en party, Nettie, masked, plays the witch. She sees Taou Yuen, and is embarrassed when she is unexpectedly unmasked. Gerrit takes her home, but there is no love talk between them. Edward tells Taou Yuen that Gerrit loves Nettie madly, whereupon she orders him from the house. Nettie, ill and abed, as the result of a runaway accident, is happy to hear from Gerrit his avowal of love. Taou Yuen comes to the house and visits Nettie at her bedside.

Edward, crazed by opium, bursts into the room, determined to kill Taou Yuen for repulsing him. But, hearing from Nettie of Gerrit's love for her, the Manchu has taken some opium pellets which Edward had given Nettie to ease her pain. She dies, and Edward, horrified, makes his escape. Nettie and Gerrit are married later and sail away in the Nautilus on their honeymoon trip to the Orient.

The acting throughout the picture is of a very high order, and, although Leatrice Joy cannot be said to look like a true Oriental, she does make her part a most attractive one. Jacqueline Logan is Nettie Vollar, a quiet, restrained part, and Albert Roscoe a manly-looking Gerrit. The two old men, Ammidon and Barzil Dunsack, are played by Frederick Strong and George Fawcett in a convincing manner. There are some fine strong scenes in the picture, and the scene where Taou Yuen falls dead from poison is intensely dramatic.

"Java Head" is a picture which will please all classes of patrons, providing these parts are cut which do not help the story, but hinder continuity.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Shock.

Rather conventional melodrama with Lon Chaney in wonderful cripple part.

RELEASED BY EUROPEAN.
Length, 6,150 *feet.*
Release Date, *October* 16, 1923.

THE earthquake in California in 1906 is the shock from which this picture gets its name, but the actual event does not loom as large in the film as the title might suggest, and it is not by any means the outstanding scene in the picture. In America the earthquake will undoubtedly get over more easily than in Britain by reason of its comparative nearness in time and place, but it will produce few thrills in the average kinema-goer.

What will appeal much more than this is the excellent acting of Lon Chaney as the crippled crook, as he makes of the part a most attractive study. It reveals that diligent rehearsing without which no good acting effect is possible, and the peculiar thrust of the shoulders to assist locomotion is a perfect bit of cripple acting. His tenseness, too, in the part where his strong fingers snap the crutch, and later his make-shiftness with the broken crutch are admirable.

The story runs on lines which may be termed conventional. Wilse Dilling (Lon Chaney), whose soul was as twisted as his crippled body, served Queen Ann, of the Barbary Coast. She sends him to Fallbrook, a country town, to watch Hadley, the country banker whom she hates as her first betrayer, and whom she has driven to embezzlement by her demands. Dilling falls in love with the banker's daughter (Virginia Valli), and to save her father dynamites the safe to destroy records when bank examiners come. The explosion cripples the girl, but clever treatment cures her. Back in San Francisco, Queen Ann demands more money of the ruined banker—or the girl. The girl is taken to a Chinese den where Queen Ann holds sway. A furious fight takes place when Dilling matches his crippled strength against a gang to rescue the girl. She has taught him to pray. He prays, in a circle of jeering denizens of the night, as the girl is dragged away by Queen Ann and her gang.

Then comes the earthquake, " the hand of Providence," with rooms shaking, the earth opening, rocks splitting and falling into the sea. The girl is saved from her enemies, and Dilling is dragged from the ruins, to be cured later of his lameness, and united to the banker's daughter.

SCENE FROM " THE SHOCK."

A Chinese café provides the underworld note and mute signals from one and another seek to emphasise the nefarious doings of the characters. In structure and direction the story is ordinary melodrama of a not over-impressive character.

Virginia Valli, who is acting opposite Chaney, carries out her part with charm, but what rather detracts from the picture is the quaint, strange dresses of the period. This, of course, cannot be altered, but their supreme ugliness does rather offend one.

Lovers of Lon Chaney will be greatly attracted by his performance and will welcome this picture when it appears, but the exhibitor who relies upon the earthquake scenes for his exploitation may find his patrons somewhat disappointed. It will make a moderate booking in most halls.

One Wild Week

Light amusing comedy with good part for Bebe Daniels.

RELEASED BY GAUMONT.
Length, Five Reels.
Release Date, *November* 12.

BEBE DANIELS is the featured artiste in this picture, which is constructed of very light material, but which, nevertheless, contrives to be bright and amusing throughout. The American atmosphere is dominant and there are few detention homes in this country so easy-going in their administration as that in which Pauline Hathaway found herself incarcerated. But such incidents are not meant to be taken seriously, and upon the whole the picture runs easily from start to finish.

Pauline Hathaway is the ward of a very strict aunt. On her eighteenth birthday she receives her freedom and a fortune, providing she does nothing to disgrace her name for six months. Paying a visit, she is accused of stealing a pocket-book. She gives a false name and refuses to answer any other question. The result is a week in detention. Meanwhile, her absence is creating trouble in the home of her mother's old friend, whose nephew has invented a machine, known as the psycho-seismograph, which compels its victims to tell the truth. He is present when Pauline is sentenced, and gets permission to try his invention on her. It records her as innocent. He dashes off to effect her rescue. That night, Pauline, with three other girls, escape and proceed to the house of her hostess, where all the characters meet and the trouble is cleared up, the lawyer who is scheming to get the girl disgraced and thus obtain the money is chagrined, and all is well and straight for the union of Pauline and her professor lover.

Bebe Daniels has a part which suits her admirably, and she interprets the wilfulness and archness of the character most admirably.

The picture will contribute a light amusing hour, which will be appreciated in any program.

Colonel Heezaliar Comedies.

Clever blend of drawings and photography which make most lively comedy.

RELEASED BY IDEAL.
Length, One Reel.
Release Date, *November.*

IT was quite a delight to welcome again the Colonel Heezaliar Comedies, with which Ideal Films prefaced the showing of their " Hutch " picture last week.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The delightful blending of the pen-and-ink figure with various stunts was most cleverly done, and the artist has managed to get into the Colonel's figure a plasticity and ease of movement which is, in many cases, most attractive. The two pictures shown were "The Rooster" and "Treasure Island." Both of these were very amusing indeed, but one must give the palm to the latter for the imaginative quality which underlay the structure of the picture. To see the Colonel wirelessed to a ship in the South Pacific, and his skipping on the wireless waves, and dodging back when the current was not sufficiently strong, eventually landing on the deck of the vessel, falling overboard, and being swallowed by a fish, was really a fine bit of attractive comedy and beats hollow all the slapstick comedy ever invented. Ideal have thirteen of these "champion new whoppers," and if the remainder of these comedies are anything like those shown last week, exhibitors have offered to them a series of short films in which their patrons will delight.

In "The Rooster" is a fine section of scenic work in the snow, which makes an excellent variation to the comedy items themselves. Both Bray productions and Ideal Films are to be congratulated on these series, which should win through everywhere.

Wonders of the Sea

Interesting and instructive undersea picture, which should prove an acceptable offering at most halls.

RELEASED BY F.B.O.
Length, Five Reels.
Release Date, Not Yet Known.

EXCELLENT entertainment of the better-class order is afforded by this picture of life under tropical seas, which the wonderful Williamson deep-sea photographic apparatus has been able to reveal. The photographs show clearly the details of the invention. A glass tank, large enough for three persons, including the cameraman, to make the trip to the bottom of the sea, is connected with a flexible iron tube which reaches to the surface of the water, and supplies fresh air to the glass-room. Before a window sits the cameraman, turning away while the fascinating life at the very floor of the ocean goes by. Coral reefs, the flora of the ocean, the habits of many comparatively unknown fish are all recorded on his film.

SCENE FROM "WONDERS OF THE SEA."

An additional interest is lent to the picture by a fragmentary story which runs through it and relieves the monotony that affects in parts some of the best of travel films. The spectacle of the son of the skipper of the expeditionary ship coming aboard as a stowaway, coupled with other incidents in lighter vein, tend to add interest to a film that might otherwise seem slow to the spectator.

Briefly, the picture shows Williamson's steamer leaving her port for the West Indies, on an island of which the skipper meets an old friend who, with his niece, has made his home there. They add the residents to their party and the girl, who wishes to pose as a mermaid in her natural element, executes some splendid dives before the eye of the under-sea camera. Later, the divers descend to the seafloor to explore the caves and grottoes that abound there, and a cleverly-staged "fight" between the men and a gigantic octopus takes place beneath the water. A shark is then sighted from the boat and the film ends with some excellent under-sea pictures of the monster's struggle with the baited hook, ending finally with its death at the hands of the fishermen.

This picture is one that can be safely commended to almost any hall as first-class entertainment.

GREAT BRITAIN AMERICA'S LEADING CUSTOMER

U.S. FILM SURVEY

AN analysis of American film trade with certain foreign nations in the year 1922 shows that Great Britain is head and shoulders above all others as the greatest of the United States film customers. In 1921 the re-export of kinematographic film to France from Great Britain alone was 6,386,224 linear feet, as against 6,554,865 linear feet in 1922. Further examination of these figures covering Western Europe showed that in the same period the United Kingdom imported kinema films from France, totalling 48,753,375 linear feet in 1921; but in 1922 this had fallen to 46,995,403 linear feet.

Returned American goods from the London district invoiced to the United States was declared to amount to $748,114. The export of film from the States to Great Britain likewise fell off in 1922, indicating a let-up in the absorbent capacity of the British film market, as France was shown to have learned. Scientific instruments, including cameras, projectors, etc., were valued at £493,807 from the United States in 1921, but fell to only £119,882 in 1922. Parts, including photographic plates and films, were £743,827 in value in 1921, but tapered to £579,194 in 1922.

In 1921 Great Britain imported 33,892,737 linear feet of kinematographic film, valued at £628,600, from the United States, her greatest source of film plays; while in 1922 her diminished power of film absorbency and economic astringency caused her to purchase only 28,774,254 linear feet, valued at £548,265. In the same period she exported to the United States in 1921 film valued at £163,841, as against only £98,951 in 1922. So hard had the film balance of trade shifted in these two years that a slight reduction in her film purchase in the States resulted in her film sales to the States being almost halved.

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STOCKPORT EXHIBITORS FORM AN ASSOCIATION

AS the outcome of two meetings held at the George Hotel, Stockport, the Stockport and District Cinema Exhibitors' Association has been formed. There was a majority representation of the halls in the town at this meeting and the matter was well discussed before a decision to organise the body was made. On both occasions Mr. J. H. Stansfield presided, and, in an introductory speech, referred to the need for resuscitating an Association which had existed in Stockport for many years. This had gone on with varied life. If anything cropped up a meeting was held to thrash the matter out, and when that was done the Association relapsed into a moribund condition. They had met when vital matters occurred. He said the business to-day was a losing proposition and the reason was due to the success they had enjoyed three or four years ago. They had become careless in their methods and tolerated certain things as, for instance, the Amusements Tax.

It was decided at the first meeting that a new Exhibitors' Association for Stockport be formed, and Messrs. Stansfield and Baker were appointed respectively chairman and secretary, *pro tem.* These appointments were confirmed at the next meeting, when Mr. Knott (Vernon Picture House) was elected hon. treasurer, Mr. Thorniley (vice-chairman), and all those present to the committee. Mr. Stansfield explained that the Association had been formed not to discuss material matters, but matters more of a domestic nature, "which you might call parochial matters. If anything big cropped up we should consult the National Association on it."

It was suggested by Mr. Hough that the Association be called "The Stockport and District Cinematograph Exhibitors' Association," and Mr. Thorniley put this forward as a proposal, as Cheadle Hulme could be taken in under that title. This was unanimously agreed to.

On the subject of fees being raised it was suggested that the lines of the C.E.A. and their grading be followed in this matter, but after discussion the fees were fixed at £2 2s. 0d. and £1 1s. 0d. for grades A and B halls respectively. The grading was done at that meeting by agreement of those present.

A query being raised as to how many halls were likely to become members of the Association, the reply was twelve—with one, which was named, as doubtful. The possible membership is eighteen. It was agreed that if necessary a manager, although he might not be nominee for his hall, could attend meetings, but one hall could only have one vote in connection with any point on which voting was necessary. The Union Bank was selected to be the Association bankers, and Mr. Bailey opened the account by handing over his cheque for fees for two halls.

The subject of assessments, which has been keenly occupying the attention of Stockport showmen, then came up for discussion, and it was mentioned that the rate of increase was 114 per cent. Already six halls had appealed. Mr. Stansfield contended the basis of raising the assessments was altogether wrong.

Mr. Bailey suggested it would help in connection with local questions if they were represented in the Council. It was asked would Mr. Stansfield be prepared to stand again, to go direct as a kinema member.

Mr. Stansfield promised to give the matter consideration. Before the meeting closed it was suggested a reduction in the electricity charges should be asked for at the earliest convenience, and that it should be pointed out to a billposting company, who have been posting bills for the ensuing week before Friday morning that this detracted from the value of the week-end bills, and the suggestion was to be made that they should not post the bills before Friday morning.

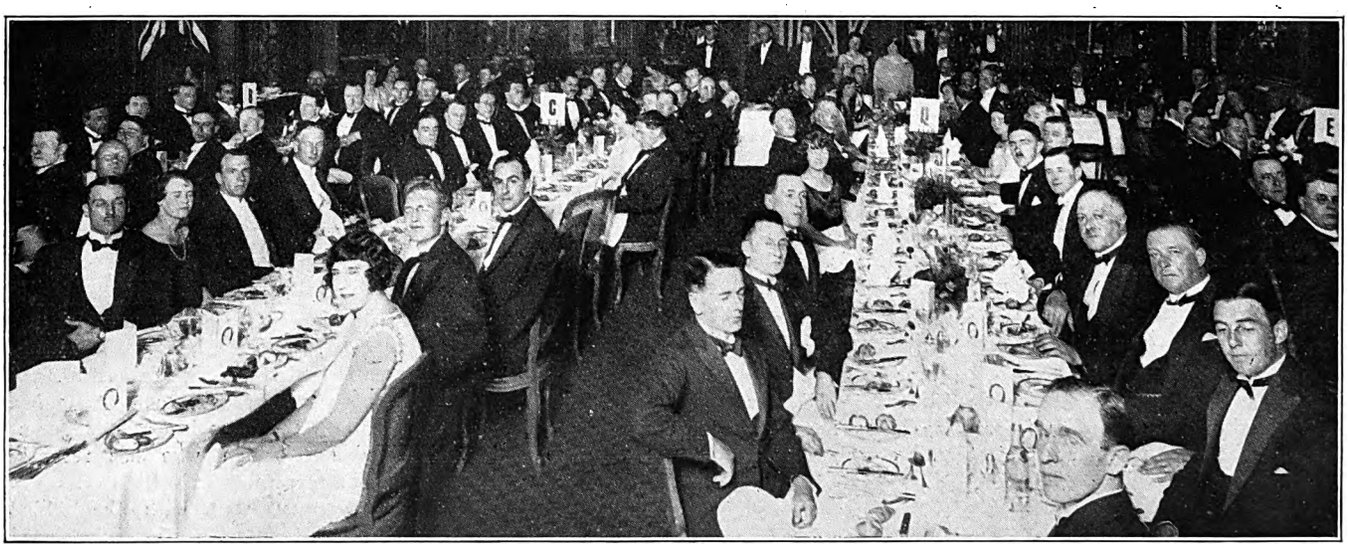
The next meeting is to be held in the George Hotel during the first week in September, when the proposed rules will be discussed.

"THE TEMPLE OF VENUS"

NEW FOX SPECIAL

A LARGE number of exceptionally beautiful scenes are said to have been taken for "The Temple of Venus," a novel and spectacular production now being filmed by the Fox Company. Most of these were staged on the Island of Santa Cruz. A special cast, including many artistes famed for their beauty, will be seen in the picture, which is being directed by Henry Otto.

THE FIRST NATIONAL CONVENTION DINNER.



A flashlight of the First National Convention Dinner guests last Saturday evening, which was very largely attended.

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Scottish Notes and News.

"Sweeteners" as Advertising—Butcher's New Offices—Aberdeen and Ammunition—Govan's Super Kinema—Slides from the Renters.

From Our Glasgow Correspondent.

ONE of the most enterprising showmen in Glasgow has a habit of occasionally exhibiting a film which does not pay him to run! This may seem a strange form of advertising, but let me explain how it works out. One of his kinemas (he controls several) is situated in a purely working-class locality. The class of patrons cannot afford to pay more than the cheapest prices. Invariably they get value for their money. Seldom is there a poor picture shown, but apart from this patrons get what in other businesses is called a "sweetener." The scale goes down with a bump in their favour!

Extra Good Value.

A few weeks ago for the same prices of admission they saw a most elaborate film, and one which had been very popular when it had its first run. Of course the hall could not accommodate all who clamoured at the pay box. It was a first-class advertisement, though the exhibitor knew perfectly well that his three day's takings would fall considerably short of the hire charges, the wages of the staff, and all the other incidental expenses. But the showing of the film had served its purpose excellently. People other than those fortunate enough to gain admittance talked about the great picture, and told all their friends that they tried to get in but the place was crowded

The Showman's Reasoning.

Better than double-crowns or newspaper publicity, in the opinion of this particular showman, is good value for his patrons. Give them that and they will be harnessed to the kinema with hooks of steel! In the long run, says this showman, it beats even special exploitation, for after all there is a limit to original methods of pulling people in. And frequently it is not practical to make full use of special exploitation methods if the film is only a three-days' booking. Not that this student of human nature disclaims the sweet uses of publicity, but all the year round, sun and snow, he can bank on his kinema being well filled, and his yearly balance on the right side is quite satisfactory.

Butcher's New Offices.

I had a tour round the new Glasgow offices of Butcher's Film Service this week. This well-known firm have taken over a fine suite at 65, Renfield Street, where everything is conducted on up-to-date lines. The man in charge is Mr. F. C. Clifton, who came from Leeds with a very wide knowledge of the business. So far as trade shows are concerned there is nothing to report for the near future, but Butcher's, who have handled some very good British films in the past, intend to keep up their reputation with Sheridan's classic, "The School for Scandal" and other notable subjects.

Butcher's camera and accessory department in Glasgow is likewise keeping ahead, and at their offices they have a good selection of the most up-to-date projectors.

Aberdeen Awa'.

The gathering of the clans in the North of Scotland was augmented by the members of the C.E.A., who gathered at Aberdeen on Wednesday, where the dialect of the West mixed more or less harmoniously with the real mixture from the white city on the East. A little bird has whispered to me that guns and ammunition formed part of the equipment of the travellers when they boarded the train at Buchanan Street, and if reports of extra damage on the heather hills reach London it may be that the kinema folk were having a day out. One thing is certain that news, like grouse, this week is strong on the wing and difficult to bring down! Next week we shall learn all about the meeting and the important points which came up for discussion.

Govan's Super Kinema.

I mentioned the reopening of the Lyceum, Govan, as a kinema a few weeks back, and now Mr. Clark, the manager, tells me that things have been going very well. He puts on a good program, and as the house holds 2,000 people it takes some filling. With reduced prices and films like "Intolerance," "Love, Life and Laughter," "Rich Men's Wives," etc., patrons are getting first class service, and in spite of the spell of good weather many are treking Govan way for their film fare.

Slides from the Renters.

Associated First National have now fixed up trade shows for every week in September and their list is an impressive one.

A film beauty and clever screen artiste, Justine Johnstone, will be in Glasgow next week, where she plays lead in "Tony," a new musical comedy to be given at the King's Theatre.

"Only a Shopgirl" will be trade shown by Argosy at La Scala on Wednesday next.

Rudolph Valentino does good work in "The Young Rajah," trade shown by Famous-Lasky this week. As the Rajah he will capture the hearts of the ladies!

Bendon are handling something big in "Whom the Gods Would Destroy," and inquiries from Mr. Sammy Bendon indicate exhibitors are interested.

CHANGES IN ALLIED ARTISTS' SALES FORCE

THE ALLIED ARTISTS' CORPORATION, LTD., announce several changes and additions to their sales force. In Manchester, Mr. D. Carr has been appointed as branch manager, succeeding Charles Haigh. In Leeds, Kenneth Castlemount has assumed the branch managership, and at Newcastle Harry Brown has taken over the office from Mr. Middlebrook. Another addition to the force is Paul Seligman, the versatile and very capable salesman who has recently returned from America, where he represented the Stoll interests. Mr. J. Lennards, who has been associated with the Allied Artists since their beginning in this country, has been appointed special representative to the general manager, Mr. Maurice Silverstone.

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News and Notes from Newcastle.

First National's President's Visit—Jury's New Premises—Dancing Films—Whitley Bay Reconstruction.

By our Newcastle Correspondent.

MR. W. H. LINDON TRAVERS, the local manager for the Associated First National Pictures, had an important visitor last week in the person of Mr. Robert Lieber, President of the Associated First National Pictures, Incorporated, America, who landed in Newcastle on Thursday, August 9, from Scandinavia. Mr. Lieber was accompanied by his wife and daughters, and Mr. Travers had the honour of receiving the party on their arrival as the representative of the British company, and also on behalf of the parent company. During the last two months Mr. Lieber has been engaged on an European tour of the First National business centres on the Continent and also in Scandinavia, and after a short stay in Newcastle he entrained for London for the purpose of presiding over the annual convention of the Associated First National Company in London. Before returning to America Mr. Lieber in all probability will pay another visit to Newcastle in the course of his tour of the Associated First National centres in this country.

Jury's New Offices.

Mr. J. C. Reed, the Newcastle manager for Jury's Pictures, has got settled down in his new offices at 210, Westgate Road, Newcastle, where a house and shop have been fitted up on most up-to-date lines. The premises have been prettily decorated throughout and are a big improvement on the old offices in Grey Street. On the ground floor is a commodious showroom, while the whole of the first floor is taken up by the private projection theatre in which trade shows will be held. On the second floor there is a roomy general office, adjoining which is the private office of the manager, and also an office for the travellers. A store for films has been specially built at the rear of the premises within easy reach of the offices, an important factor as far as the dispatch department is concerned.

Dancing Films.

Dancing is a very popular pastime of the young people in the Northern territory, and naturally any film showing how dances should be executed are of special interest to them. This being well known to the exhibitors, they were not slow in booking "Watch Your Step," a series of dance films issued by the Hepworth Company, and, in consequence, Mr. F. W. Morrison, the local representative of the firm, has had a busy time.

Reconstruction at Whitley Bay.

When the Empire Kinema, Whitley Bay, is reopened, special attention will be given to the musical side of the entertainment, and a feature is to be made of the orchestra. Mr. Percival Goffin has been secured as the conductor of the orchestra, which will comprise 16 musicians. At present the hall is undergoing reconstruction and the work is well advanced. When completed, the kinema will have seating accommodation for about 1,200 and the furnishings will be on an elaborate scale. A feature which will be appreciated by the patrons is that under the circle there will be provided a café and waiting-room.

First National Business.

The Newcastle Branch of the Associated First National Pictures has had an exceptionally good run of business on the last batch of productions issued by the firm. This is due to the fact that they were the goods the northern exhibitors required. Much interest is being taken by exhibitors in "Circus Days," the next Jackie Coogan picture to be released in this country, and Mr. Travers is looking forward to this being the success of the year. Forthcoming features include adaptations from novels and stage-plays, including "Anna Christie," "The Eternal City," "Ashes of Vengeance," "The Bird of Paradise," "The Bad Man," and "Secrets."

A New Post.

Mr. Leonard Dalrymple, who is well known in kinema circles in the north, has gone to the other end of the country, having taken up an appointment as manager of the Hippodrome at Boscombe. Mr. Dalrymple, among other positions in the North, was associated with the management of the Moss Empires' halls at Newcastle and Edinburgh.

Triangle Features.

Mr. Harry Faid, the local manager for Triangle Plays, is having a very successful time in booking the Chaplin film, "The Pilgrim," and is looking forward to doing further business with a new batch of features that have just come to hand, comprising "Jacqueline," "Lost in a Big City," "The Broken Violin," "Temptation," and "Man and Wife."

Pictures to Drama.

The Grand Theatre, Stockton, which is owned by Councillor J. Grantham, Newcastle, I am informed, is to have the nature of the entertainment changed in that stage-plays are to be substituted for the usual picture program.

EUROPEAN TRADE SHOW OF "SINGLE HANDED"

STARRING HOOT GIBSON

EUROPEAN MOTION PICTURE CO., LTD., will trade show at their private theatre on Tuesday and Wednesday, August 21 and 22, at 11 a.m. and 2-30 p.m. each day, one of the Capitol Nine of Universal Special Attractions, entitled "Single Handed," starring the inimitable Hoot Gibson. The story concerns Treasure (not real), a simple hero, called "Goofy" (with brains), a peach of a heroine (unprotected), a small town on Kansas (with hot and cold-running cyclones), and a fiddle in the hands of the hero (which sounded like a fifty-mile hurricane), and last but not least, Hoot Gibson in one of the funniest comedies of his career. The hero of "Single Handed" thinks he is a violin virtuoso, whilst his neighbours wondered what had turned loose. Chased out of the town, with a smashed fiddle, he decides to help a girl to recover supposed lost treasure, and finds instead a solace for his wounded artistic feelings. Elinor Fielde, William Steele, Tom McGuire, and Dick La Reno give support to Hoot Gibson.

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"MADONNA" IN MANCHESTER

SECOND SPECIAL RUN FOR BIG KILNER PICTURE

"THE MADONNA IN CHAINS," the Kilner Fine Art production which commenced a special London run at the Marble Arch Electric Palace on the 13th instant, commences a similar run at the Gaiety Picture House, Manchester, on Monday, August 20, and Mr. L. Blattner, the enterprising manager of this theatre, has been excelling himself in the matter of giving the film a good send off. This big provincial city will thus share with the Metropolis the honour of presenting this important film in advance of any American theatre, notwithstanding the fact that the picture was produced in that country. Mr. Kilner is to be congratulated on his enterprise in making this possible, and he may be given credit for bringing the day distinctly nearer when it will become the regular thing for all big pictures to be shown first in this country. We may be sure that Manchester will show itself as keen as London to see a picture which, with its artistic use of sunlight effects, even for interior scenes, represents the very latest example of modern studio technique.

"PEG O' MY HEART" AT THE MARBLE ARCH.

THE directors of the Pavilion, Marble Arch, have secured the successful film version of "Peg O' My Heart," with Miss Laurette Taylor, for an exclusive West End run for one week, commencing August 20.

"LIGHTS OF LONDON" ON THE SCREEN

George R. Sims' most popular melodrama, "Lights of London," is being adapted for the screen by the Gaumont Company. The illustration above shows James Lindsay and Mary Clare in one of the big dramatic scenes.

PARAMOUNT TRADE SHOWS

CHANGE OF VENUE.

FAMOUS-LASKY advise us of certain alterations they are making in some of their provincial trade show times and places, as under:

LEEDS: Paramount trade shows are now being held on Tuesdays at the Kinema Exchange, at 10-30 a.m., instead of at the Scala, at 11 o'clock.

MANCHESTER: Paramount Pictures are now screened at 11 a.m. on Tuesdays at the Oxford Street Picture House, instead of at the Piccadilly, as heretofore.

GLASGOW: Starting August 29, Paramount Pictures will be shown to the trade at La Scala Picture Theatre, Sauchiehall Street, at 11 a.m. on Wednesdays. Previous to that date, Paramount trade shows will be held at the Cinema House, Renfield Street, as usual.

MANCHESTER PRAISES "THE MONKEY'S PAW."

Mr. G. E. Redman, the managing director of Artistic Films is particularly pleased with a letter he has received from Mr. Grattan Milloy, his Manchester agent, who enclosed a copy of a letter received from Mr. Ogden, the managing director of the Piccadilly Picture Theatre in Manchester. Mr. Ogden pays striking testimony to the success of "The Monkey's Paw" which was screened there a week or two back, and which he says proved a really outstanding attraction, holding the house spellbound practically from beginning to end. It is always pleasing to see such excellent testimonials given to British pictures, and it must encourage Mr. Redman to go on with his good work.

OPERATOR'S SUDDEN DEATH.

Under unusually pathetic circumstances, the death has occurred of Charles Herbert Jones, who was engaged as operator at a Colwyn Bay kinema. It appeared that he had sat up all night nursing a sick dog, of which he made a great pet, but, notwithstanding his care for it, the animal died in the early morning. Jones subsequently buried the dog, and shortly after he had done so complained of pain and succumbed almost immediately. Just before he appeared to be in excellent health, and had performed his duties at the kinema on the previous evening as though nothing were wrong.

"TONS OF MONEY" HARD AT WORK AT TWICKENHAM.

FRANK CRANE expects to complete the studio scenes of "Tons of Money" within the next fortnight. Leslie Henson, who is as funny in the studio as he is on the stage, is full of enthusiasm over the results of the screening to date. Besides Flora le Breton, Douglas Munro, Roy Byford, Elsie Fuller, and Jack Denton, the powerful cast includes three members of the company still playing their original parts at the Aldwych Theatre, viz., Mary Brough, Ena Mason, and Millie Warde.

RIDGWELL STARTS "BECKET."

A POWERFUL cast is supporting in the big new Stoll production of "Becket," directed by George Ridgwell, who began the first scenes this week. A. V. Bramble plays King Henry II., and other important rôles are in the hands of Mary Clare, Sydney Paxton, Percy Standing, Bertram Burleigh, H. J. Worth, Clive Currie, and Bert Darley. Isobel Elsom is the leading lady.

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FREE PASSES FOR BILL DISPLAY

Leeds Exhibitors' "Pitch Queered"

AN ALTERNATIVE SUGGESTION FROM OUR LEEDS CORRESPONDENT

THERE has been a recurrence of the trouble in Leeds in regard to the posting of exhibitors' day-bills outside shops and business premises. The taxation and rating authorities have notified shop-keepers and others who have been in the habit of displaying these bills outside their premises in return for free passes, that if they continue to do so, they will be taxed and rated accordingly. This threat has caused scores of them in the suburbs to notify exhibitors that they can no longer carry on the arrangement, and so exhibitors have no alternative but to let the arrangement drop. The effect has already been felt in more ways than one. Some exhibitors report a falling off in actual business, not to mention a certain depreciation in the appearance of their already thin audiences.

Other exhibitors, on the other hand, express themselves as glad to be rid of a free-pass system that they never did really like. On the whole, however, the majority of exhibitors lament the loss of a useful system of publicity.

One well-known Leeds exhibitor, Mr. John Briggs, of the Kirkstall Picture House and the Victory Picture Palace, Leeds—who, by the way, all too rarely raises his voice in trade discussions these days—throws out an interesting suggestion in regard to this new situation.

Mr. Briggs suggests that exhibitors in a district where this display of bills is barred should get together and either put up a huge hoarding or book the space on some of the already existent hoardings and make a great joint display of six-sheet posters that would not only catch the eye of (but also make a big impression on) the stranger, but which would be there and loom so large and conspicuously that the regular patrons of the halls so billed would always know where to see "what's on" at the kinemas in the district.

The cost of such a hoarding would, Mr. Briggs thinks, be a saving on the cost of the present-day printing of small day-bills and throwaways, etc., and the cost of giving away free passes, particularly when with the exercise of a little ingenuity in the design of the posters only the parts of the posters giving the names of the film and its description need be changed.

It is, at any rate, an interesting suggestion, and the details of the working out of such an idea are well worth thinking out and discussing if the "free pass for bill display" system is to be counted out.

GLEANINGS FROM THE WEST

WESTERN RENTING CHANGES—MORE ABOUT COLSTON HALL—A CURIOUS COMPLAINT—BRIEFS OF INTEREST

FLEET PHOTOPLAYS, LTD., of Torquay, has been reorganised. Bruce Hacking and Norman King have severed their connection with the firm and J. P. Moore, the chairman, now takes over active management of the company. Norman King, who has gone to the Rose Film Company, is succeeded by R. J. V. Parsons, who will act as outside representative. Mr. Parsons, whose home is near Bristol, was for some time chief operator at one of the city houses. He has a good knowledge of the business and should do well. In the past Fleet has handled some big productions in the Western territory, and I hear that the firm has some very good subjects coming along.

More About Colston Hall.

At the next meeting of the Bristol C.E.A. we shall probably hear more about the Colston Hall; a local exhibitor has announced (semi-officially) his intention of taking a certain line of action which is likely to provoke a good deal of criticism. The whole subject will most likely come up at the forthcoming meeting of the branch on the 21st inst.

A Curious Complaint.

Exhibitors get some funny complaints, but one received recently by a local manager caps all I have heard. This was to the effect that the kisses between characters in the films lasted too long. The complaint came from a regular patron, one who attended the house week by week.

Briefs of Interest.

The Palladium, Gloucester, has been reopened after undergoing renovation and redecoration.

To-morrow, Sunday, the 18th, E. J. Jennings screens the big production, "Fires of Fate," at the Clare Street Picture House, Bristol; a special show which no exhibitor should miss.

The Bristol show of "Out To Win," the Ideal production featuring Catherine Calvert and Clive Brook, has been fixed for Tuesday, the 21st inst., at the Clare Street Picture House.

BIG KINEMA DEAL.

MARCUS LOEW LEASES THE NEW TIVOLI

THE new home for Metro Pictures, the New Tivoli Cinema, is to be leased at a record figure.

When Mr. Marcus Loew, the film producer, came to London, just over a week ago, he told a FILM RENTER representative that it was possible that he might buy a theatre in London, as he meant to make his season here a yearly affair. He has lost little time in finding a house for his new pictures, one of which is "Scaramouche," for he and Sir William Jury, who presented "The Four Horsemen of the Apocalypse" and other films, have come to an arrangement with the proprietors of the New Tivoli in the Strand whereby the theatre is to be taken on a lease for the exclusive presentation of productions of the Metro Pictures Corporation, of which Mr. Loew is the head.

THE FILM RENTER understands that the lease of the Tivoli has been taken for three years, with the option of almost indefinite extension.

£35,000 a Year Refused.

Mr. James White and Mr. T. F. Dawe, of the Tivoli, have already refused another offer of £35,000 a year for seven years. Other West End theatres have been leased for film presentation at £700 a week, and this latest deal is in the nature of a record.

Mr. Loew is understood to be going to spend several millions on new pictures. The New Tivoli will be opened on September 7, the attraction being "Where the Pavement Ends."

The well-known comedy director, Jack Blystone, who produced "A Friendly Husband," and the other special Lupino Lane comedies, has entered into a new agreement with William Fox. In future he will forsake comedy work and devote his attention to dramatic pictures, the first of which will be announced shortly.

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MISS AGNES SKIDMORE, Elocutionist and Contralto Vocalist; from the Piccadilly Theatre, Manchester (late pupil of Sir Henry J. Wood), now booking engagements for Prologues.—"Rook House," Mayfield Road, Whalley Range, Manchester.

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PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

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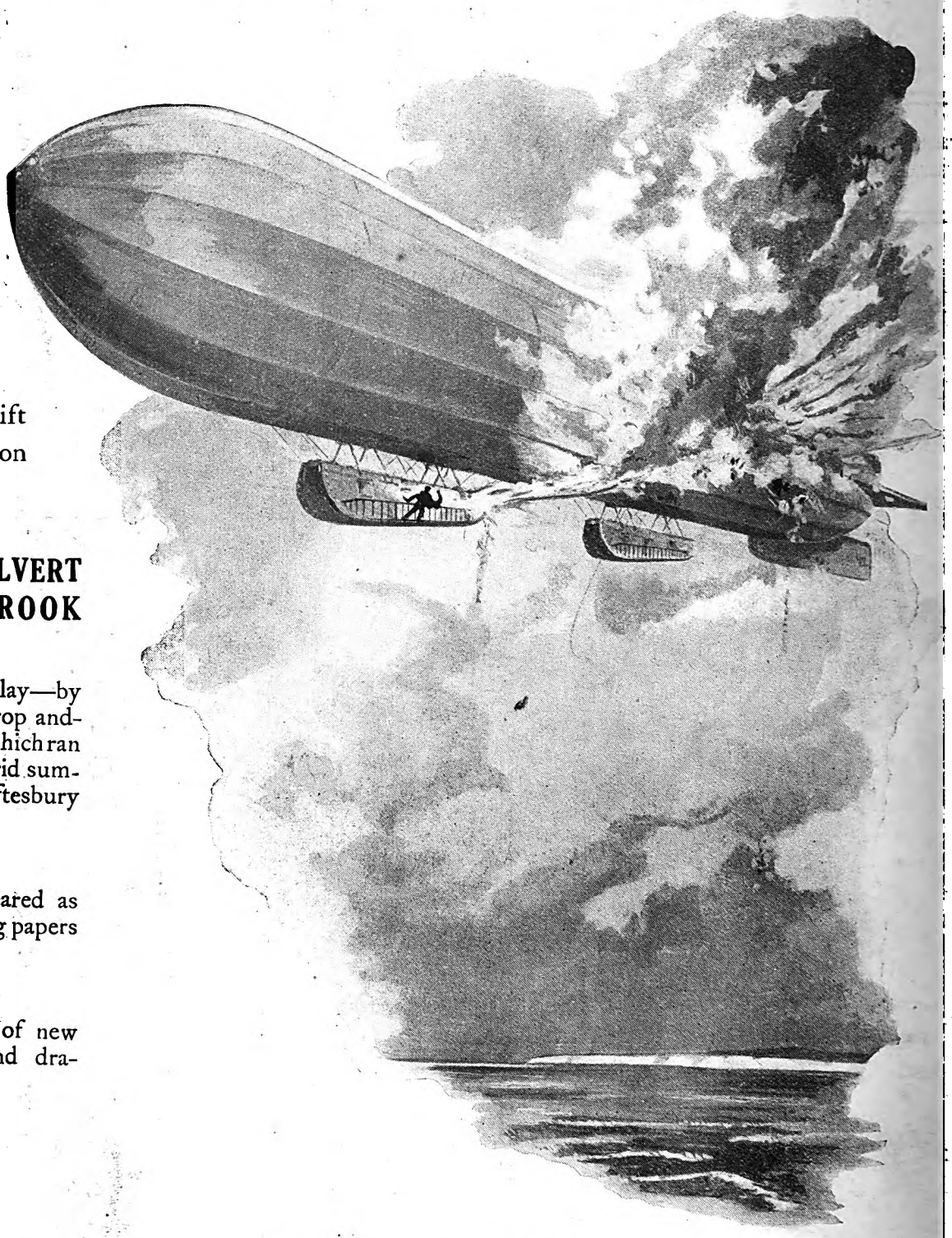
"OUT TO WIN"

"IDEAL'S"
BIG DRAMATIC ENTERTAINMENT



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THE FILM RENTER & MOVING PICTURE NEWS

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The Greatest Drama of To-day

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, AUGUST 27.
Gaumont....The Little Clown ..... West End, 11
A.F.N.....The Bond Boy ..... Own Theatre, 11

TUESDAY, AUGUST 28.
Famous-Lasky....Nobody's Money ..... New Gallery, 11
Goldwyn....The Stranger's Banquet ..... Empire, 11
European....Nobody's Bride ..... Own Theatre, 11 & 2-30

WEDNESDAY, AUGUST 29.
Goldwyn....The Ragged Edge ..... Empire, 11
Walker....Women Men Marry ..... Shaftesbury Pavilion, 11-15
European....Nobody's Bride ..... Own Theatre, 11 & 2-30
Western Import....The Broken Violin ..... London Pavilion, 3

FRIDAY, AUGUST 31.
First National....The Bond Boy ..... Own Theatre, 11

MANCHESTER.

TUESDAY, AUGUST 28.
Famous-Lasky....Nobody's Money ..... Oxford St. P.H., 11
Ideal....Hutch Stirs 'Em Up ..... Deansgate, 11
Milloy....The Empty Cradle ..... Gaiety, 11-15

WEDNESDAY, AUGUST 29.
Western Import....Man and Wife ..... Deansgate P.H., 11

FRIDAY, AUGUST 31.
Goldwyn....The Stranger's Banquet ..... Theatre Royal, 11-15

LIVERPOOL.

TUESDAY, AUGUST 28.
Western Import....Lost in a Big City ..... Clayton Sq. P.H., 11
Wardour....Iniquity ..... Palais de Luxe, 11-15

WEDNESDAY, AUGUST 29.
European....The Prisoner ..... Futurist, 11
European....Altar Stairs ..... Futurist, 11
Ideal....Hutch Stirs 'Em Up ..... Scala, 11-15
Gaumont....One Wild Week..Palais de Luxe & Own Theatre, 11 & 2-30

THURSDAY, AUGUST 30.
Milloy....The Empty Cradle ..... Scala, 11-15
Goldwyn....The Stranger's Banquet ..... Prince of Wales, 11-15

FRIDAY, AUGUST 31.
Famous-Lasky....Nobody's Money ..... Scala, 11
Goldwyn....The Ragged Edge ..... Winter Gardens, 11-15

LEEDS.

MONDAY, AUGUST 27.
Goldwyn....The Last Moment ..... Scala, 11

TUESDAY, AUGUST 28.
Famous-Lasky....Nobody's Money ..... Kinema Exchange, 10-30
Walturdaw....Daughters of the Rich ..... Kinema Exchange, 11-40
Walturdaw....A Strong Man's Love ..... Kinema Exchange, 2-15

WEDNESDAY, AUGUST 29.
Walturdaw....The Girl who Came Back .... Kinema Exchange, 11-40

FRIDAY, AUGUST 31.
Walturdaw....Has the World Gone Mad? .... Kinema Exchange, 10-40
Charles Thompson....Women Men Marry ..... Majestic, 11
Goldwyn....Vanity Fair ..... Scala, 11
Wardour....Iniquity ..... Kinema Exchange, 11-40
Ideal....Out to Win ..... Kinema Exchange, 2-15

SHEFFIELD

MONDAY, AUGUST 27.
Goldwyn....Remembrance ..... Albert Hall, 11

TUESDAY, AUGUST 28.
Goldwyn....The Last Moment ..... Albert Hall, 11

WEDNESDAY, AUGUST 29.
Ideal....Out to Win ..... Grand Picture House, 11
Famous-Lasky....Nobody's Money ..... Union St. P.P., 11

THURSDAY, AUGUST 30.
Goldwyn....Vanity Fair ..... Albert Hall, 11
Western Import....Lost in a Big City ..... Union St. P.P., 11

BELFAST.

FRIDAY, AUGUST 31.
Gaumont....Fires of Fate ..... Imperial, 11

NOTTINGHAM.

TUESDAY, AUGUST 28.
European....The Bolted Door ..... Mechanics' Hall, 11
European....Gossip ..... Mechanics' Hall, 11
Famous-Lasky....Dark Secrets ..... Scala, 11
Ideal....Out to Win ..... Elite, 11-15

BIRMINGHAM.

SUNDAY, AUGUST 26.
European....The Bolted Door ..... Regent Hall, 7
European....Gossip ..... Regent Hall, 7

TUESDAY, AUGUST 28.
Goldwyn....Remembrance ..... Futurist, 11

WEDNESDAY, AUGUST 29.
Goldwyn....Vanity Fair ..... Futurist, 11

THURSDAY, AUGUST 30.
Goldwyn....The Ragged Edge ..... Futurist, 11

FRIDAY, AUGUST 31.
Famous-Lasky....Nobody's Money ..... Futurist, 11

SUNDAY, SEPTEMBER 2.
Gaumont....The Little Clown ..... Scala, 7
Wardour....Iniquity ..... Futurist, 7
Western Import....Jacqueline ..... New Street P.H., 7

NEWCASTLE.

WEDNESDAY, AUGUST 29.
Goldwyn....Remembrance ..... New Pavilion, 11-15

FRIDAY, AUGUST 31.
Famous-Lasky....Dark Secrets ..... Grainger P.H., 11
Ideal....Hutch Stirs 'Em Up ..... New Pavilion, 11-15
Goldwyn....The Last Moment ..... Stoll Theatre, 11-15

GLASGOW.

WEDNESDAY, AUGUST 29.
Famous-Lasky....Dark Secrets ..... Scala, 11
Argosy....His Brother's Wife ..... Cranston's —

THURSDAY, AUGUST 30.
Goldwyn....The Last Moment ..... Cinema House, 11-15
Hepworth....Mist in the Valley ..... Scala —

FRIDAY, AUGUST 31.
Granger....Ole Bill of Paris ..... Scala, 11
Goldwyn....Remembrance ..... New Savoy, 11
European....The Bolted Door ..... Own Theatre, —

BRISTOL.

TUESDAY, AUGUST 28.
Gaumont....One Wild Week ..... Own Theatre, 11-30 & 3

CARDIFF.

TUESDAY, AUGUST 28.
Walturdaw....Has the World Gone Mad? .. Kinema Exchange, 11-30
Granger....Ole Bill of Paris ..... Cardiff Cinema, 11-30
F.B.O.....Wonders of the Sea ..... Kinema Club, 12-15
Goldwyn....Vanity Fair ..... Kinema Exchange, 3
Gaumont....One Wild Week ..... Kinema Club, 3

FRIDAY, AUGUST 31.
Famous-Lasky....Dark Secrets ..... Own Theatre, 11
Western Import....Lost in a Big City ..... Capitol, 11-30
Paragon....The Uninvited Guest ..... Kinema Exchange, 12-15
Goldwyn....The Ragged Edge ..... Kinema Exchange, 3
Gaumont....One Wild Week ..... Own Theatre, 3

DUBLIN.

TUESDAY, AUGUST 28.
Gaumont....Fires of Fate ..... Metropole, 11-15

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 511. SATURDAY, AUGUST 25, 1923. SIXPENCE.

The Way to Better Pictures.

A RECENT writer on Personality has remarked that the possession by man of the quality of discontent is the greatest thing that sets him above his fellow animals, and that this discontent has been the factor which has led to him becoming the chief animal. He was ever discontented with his lot and sought to improve it. If that is so, it cannot be expected that he should forego this agelong habit at once, and thus it is ever outcropping in all kinds of places and amidst all kinds of activities. In matters personal, domestic, political, in his means of expression—through speech and music and art—this discontent is manfest, and must be looked upon as a healthy sign, a sign that there are forms yet to be evolved which will the more adequately express his spirit.

It is this excellent discontent which will, in time, remove from the programs of new photoplays the conventional machine-made pictures which are merely tiring variations of a play outline which has long been worn threadbare. The critics are quite on right lines when they assail the industry for producing such pictures, and when they groan in spirit at the ghoulish galvanism into a semblance of life of a type of picture which they had hoped was long ago dead, buried, and beyond all thought of exhumation. They are quite right when they urge, as James Agate did in last Saturday's "Evening News," that the type of photoplay which depicts the neglected wife being wooed by the villain, with its absurd improbabilities, should be consigned to limbo. It is this continual harping upon one theme, and that a not too pleasant theme very often, that prevents folk with a little more than average intelligence from becoming keen patrons of the kinema.

To this criticism the producer says: "What can we do? We want better stories but no one will write them for us." In an article in an American daily which the FILM RENTER reprinted a fortnight ago, Samuel Goldwyn recounted his experiences with eminent authors whom he tried to tempt to write for the screen and supervise their work from stenographer to studio. The result was disappointment: most of them started well, but fell out of the ranks, unable or unwilling to master the technique of the film, and exhibited themselves too as temperamental as the fussiest film star that ever stepped into a studio. It is understandable in a way—this objection. The novelist is often proud, and justly proud, of the dialogue with which he develops his situations and explains his characters. The playwright shares this pride. But the screen has little use for the niceties of dialogue and much of this has to be sacrificed, and the situation developed by pictorial aid. Here the novelist often gets cross, and declares that the beauty of his story is being sacrificed, and that he will no longer help. And usually he does not merely stand aside and sulk. He often actively engages in throwing stones at the picture producer, whom he regards as an inferior being.

Now it is time that this sort of thing ceased, and that story writers and picture producers met together, not to utter bitter things under the impression that this was the best way of helping, but to try to understand the difficulties with which each side has to contend, and work harmoniously together with a certain forbearance on both sides. At present the film producer says: "I want some good stories and I will pay for them." The novelist replies: "I shan't let you have them because you won't interpret them pictorially as I want you to." And almost in the same breath he says: "Look at this awful picture with its hopeless inartistic story. There's rubbish for you." Thus he emphasises the producer's point. Says the latter: "I have to work with the best I can get. You won't let me have *your* best." And so the squabble goes on.

That it is possible to make a fine film of a story by a master has been remarkably emphasised recently in the adaptation of Anatole France's "Crainquebille" to the screen. The result is a picture to which every critic accords high praise. Anatole France is one of the most difficult of writers to interpret pictorially, but it has been accomplished with remarkable success. Let producers, both here and in America, study Jacques Feyder's method of interpreting the great French writer's story to the screen, and let the writers of this and other countries put aside their prejudices and write their rough scenario upon which the producer's scenarist will model his own. Then let the two consult together, each being ready to concede points—the one to the technical knowledge of the professional scenarist, the other to the pride of parentage of the real begetter of the story. An appreciation of each other's difficulties will smooth the way and make it easy for the great public to see really great pictures, and so free us from the petty bickerings of disappointed writers and despairing producers.

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By the W

A Weekly On Trade

Rumours have been current in film circles during the past week concerning the alleged resignation of Mr. J. C. Graham, Managing Director of Famous-Lasky, which we took an early opportunity of bringing to his notice. The Film Renter and Moving Picture News is happy and proud to print the following emphatic disclaimer from Mr. Adolph Zukor, the President of the Company, to whose notice Mr. Graham immediately brought the matter, and who has cabled as follows :—

> "Contents your cable absolutely unfounded, believe story reported by trade journal was manufactured for malicious purposes by other parties, subject has never even been discussed by us."

It is a distinct pleasure and honour for us to be the exclusive medium of killing once and for all the lying rumour concerning a gentleman of whom this trade is particularly proud, and who is held in the very highest esteem by every member of the industry.

The A.F.N. Contract.

ASSOCIATED FIRST NATIONAL'S striking announcement on the subject of simultaneous signing of contracts has formed the basis of much discussion in trade circles this week, and, as will be seen at a glance on another page, the K.R.S. have issued an official reply which very clearly sets forth their views on this important matter. As Mr. Bromhead points out, the instances in which contracts have been hawked round to the opposition are exceedingly rare, but whilst I do not for a single moment suggest that any of the reputable concerns have ever countenanced such a proceeding, unfortunately there have been cases in the past year or two from less reputable concerns which have given exhibitors cause for great annoyance. Mr. Bromhead certainly makes out a very powerful case for the society, whilst Mr. Jeffrey Bernerd also places his finger upon one or two weaknesses in the clause of the First National Contract dealing with this matter. A new K.R.S. contract is now before the C.E.A., but as it is in the nature of a private document the contents of it cannot yet be made public, but in the interests of renters and exhibitors I sincerely hope that at last there will be an agreement reached between the two contending parties.

Other Times, Other Manners.

THIS is a somewhat extraordinary industry, as I have remarked on more than one occasion, and undoubtedly there are some very curious people in it. Four years ago the whole trade was stirred to its depths by the C.E.A. vehemently protesting against Famous Players acquiring the Tivoli site. Protest meetings were held at Holborn Empire, and in the country, F. E. Adams, R. C. Buchanan, and others threw themselves into the fight with extraordinary vigour. For weeks a battle royal raged concerning the proposed entry of Famous Players into the exhibiting field. Ultimately, as my readers know, the whole matter fizzled out, but at one time the Association was nearly split on this momentous question, yet last Wednesday Marcus Loew, also head of one of the biggest producing exhibiting businesses in the United States, was the guest of honour at a big banquet in London at which close upon three hundred exhibitors were present. Exactly the same situation has occurred with regard to the very theatre over which there was so much pother, yet this time the exhibitors present joined hands and lustily sang "For he's a jolly good fellow." It is a curious world, isn't it?

Broken Pledges.

I SEE that two members of Parliament have been protesting very loudly against the alleged hidden threat to them contained in letters sent by the Entertainment Tax Committee calling attention to their broken pledges. Mr. J. S. Remer, M.P., and Captain Reginald Berkeley, M.P., have both written spirited replies, the latter pointing out that he was paired when the vote was taken. Captain Berkeley is particularly annoyed because he says "there is a growing tendency among trade and other organisations, not merely to seek to influence Members of Parliament by argument or appeal, which is perfectly legitimate, but to make a farcical attempt at intimidation by veiled threats." In view of the fact that Captain Berkeley paired before he went away I can understand his indignation at being accused of breaking his pledge, and the committee have made a very stupid mistake in calling him to account.

Mr. Remer's Wrath.

MR. REMER, who promised on two occasions to vote for abolition and failed to do so, is exceedingly indignant, and talks a lot of nonsense about attempting to blackmail Members of Parliament. The worthy M.P., however, refuses to give his reasons, for which the Tax Committee, in view of his written promises of support, have a right to ask him. The matter has been aired in the daily Press and I am glad to see that Mr. Gavazzi King, General Secretary to the C.E.A., has replied, pointing out that the letter in question was not sent to members who did not vote for the abolition, but to those who gave definite pledges that they would vote and failed to keep them. He very sensibly points out that in a long experience of political life he has not found the Press disposed to regard an announcement that a politician had failed to keep his pledges as "blackmailing." If not in the Press, why on the screen?

The "Only Alternative."

ON November 6, 1922, Mr. Remer wrote to Mr. J. M. Stephenson, 39, Blackfriars Street, Manchester, after receiving a deputation, a letter in which he said: "I have carefully studied this problem and listened very carefully to Mr. Hibbert Diggle, and have, after mature consideration, come to the conclusion that there is no possibility of treating this matter equitably between

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ay Notes.

Causerie Topics.

all classes, and the only alternative is the abolition of the tax altogether. I shall, therefore, oblige (? pledge) myself to you, if elected, that in the new Parliament I shall vote in favour of the abolition of the Entertainment Tax." On November 9, 1922, Mr. Remer wrote to the Cinematograph Exhibitors' Association of Great Britain and Ireland, a letter in which he said: "I shall, therefore, if elected, support the movement for the abolition of the Entertainment Tax." Mr. J. R. Remer, M.P., may have had very good reasons for not voting. All he has been asked to do is to explain them. On the screens the public was told he would vote. I can quite understand that many Members of Parliament who have failed to keep their pledges do not like the idea of the screen being used against them, but I sincerely hope the Entertainment Tax Committee will lose no time in acquainting the electorate with the manner in which their Members of Parliament keep their promises. The situation calls for drastic measures, and the committee should not be too squeamish in employing them.

The League's Big Luncheon.

I UNDERSTAND from Mr. Rowan Walker that at the meeting of the British National Film League last week the luncheon which the Prince of Wales is to attend was discussed, and the preliminary list of guests, which has obtained the sanction of St. James's Palace, agreed upon. This list includes the most prominent figures in Home and Dominion politics and in the world of Art, Literature, and Business. The trade will also be fully represented, and the League is inviting the C.E.A. itself to choose the personnel of exhibitors to be present. In addition to this, a number of seats will be reserved by the League for exhibitors who are not in the ranks of the C.E.A. Prominent women, both connected with the trade and otherwise, will be invited. The venue for the lunch will either be the Savoy, Hotel Victoria, or the Prince's Restaurant, and in the event of it being either of the last named the restaurant itself will be given over to the League for the afternoon.

Full of Promise.

THE League is also submitting, in time for the next meeting of the General Council of the C.E.A., recommendations for a big joint advertising campaign, whilst Mr. Walker further informs me that the British Broadcasting Co. have promised to reserve a date for the Film League in order for them to speak on the importance and future of British films. It will thus be seen that the B.N.F.L. are leaving nothing to chance in their endeavours to make the "film weeks" throughout the country a very big success, and it only requires the co-operation of exhibitors to show the people of this country the tremendous progress in the British film industry.

Big Pictures in London.

THERE was never a time in the history of this industry when the legitimate theatres were invaded by motion pictures as will be the case in the next week or two. The London Pavilion has been taken by Famous-Lasky for a period of six months, during which time they will show "The Covered Wagon" and such other big productions as may be required. The Empire is secured by Goldwyn's, who are running "Little Old New York." The Palace has been secured by Fox for a season of "If Winter Comes." The Tivoli shows "Where the Pavement Ends" on September 7. European have secured the West End Cinema to show "Merry-Go-Round," and three or four other companies are impatiently waiting for West End theatres to show their productions. This is but the advance guard of a number of big pictures which will be on top of us before we can turn round. This season looks as if it will be the biggest and the busiest in the film industry.

Red Men for "Covered Waggon" Prologue.

IN connection with the presentation of "The Covered Waggon" at the London Pavilion, forty red Indians, of the wild and woolly West, hailing from Wind River, Wyoming, sailed from New York last Saturday, and are due in London about the time these lines are in print. They are to provide the necessary atmosphere for the presentation of this picture, and are all famous members of Indian tribes. In the prologue in which they figure they will give exhibitions of war dances, fighting and hunting and riding generally at Wind River at the back of beyond. As readers of this journal know, the film is taken from a novel of the West by Emerson Hough, and is described in America as the first real American epic of the screen.

Herbert Wilcox's Wizardry.

HERBERT WILCOX is certainly a hustler, for it seems only a few days ago that he left for Vienna to produce his picture of "Spanish Love," and already he is back again and the picture finished. Actually, I believe it is some six weeks in all, and considering the photoplay is eight reels in length and comprises scenes taken in Austria and Spain, with a large company of artistes, this brilliant young producer has certainly lost no time. Chatting with him on his return on Monday, I gathered from him that the facilities for filming in Vienna are not to be compared with Berlin, but, despite difficulties, Mr. Wilcox informs me that he has secured an exceedingly fine photoplay. As was announced in these columns a few weeks ago, the subject is "Spanish Love," and features Betty Blythe, Herbert Langley, Warwick Ward, and Randle Ayrton. After a much-needed holiday, Mr. Wilcox will get busy on his next production; meanwhile, "Chu Chin Chow" will have its premiere in London on September 17 at the Marble Arch Pavilion.

Betty Compson Busy.

THAT other talented producer, Graham Cutts, has also been busy during the past few months, having just finished the second Betty Compson picture, the title of which is not announced at the moment. "Woman to Woman" is being awaited by exhibitors with eager curiosity, which is stimulated by the reports that this is a top-notch picture. Miss Compson, who actually finished with Mr. Cutts on Saturday night, goes straight into the Stoll Studios to star in a big British picture.

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Stage Stars in Stoll Studios.

PRODUCTION in British studios certainly seems to be at full speed, for, chatting with Jeffrey Bernerd during an interval in his holiday on Monday, I was impressed by the galaxy of talent that is working at Cricklewood just now. Supporting Betty Compson is Mr. Henry Ainley and other well-known stars. Sir Frank Benson and Isobel Elsom are appearing in "Becket," whilst Maurice Elvey is still busily engaged directing George Robey. As a matter of fact it is doubtful if there is any studio in the United Kingdom that has such great stage stars playing in pictures as are at the Stoll Studios, and I am looking forward with keen anticipation to seeing some very fine photoplays from this company. "Guy Fawkes," which will be trade shown early in September, is, according to Mr. Bernerd, one of the finest pictures that has ever emanated from their studios, and so highly does Mr. Matheson Lang think of the picture that he has paid the Stoll Co. a sum of money for the stage rights and will appear in the stage version. The play will be put on in London at a very early date.

The Future of the Kinema in Russia.

A NEW task lies before the kinema in Russia, if the plans outlined by Trotsky in his new book materialise. Experiences in government have somewhat modified the dictator's extreme views, and Russians are much impressed by his admissions and his new aspirations. He is keen upon the educational and cultural development of the worker, but fears the fascination of the ornate ritual of the Orthodox church, which he considers will become a hindrance to their progress. As a competitive spectacular influence seems to be needed, Trotsky has great hopes that the kinema may supply that need. He believes that the schools will liberate the minds of the working masses, and that the kinema, managed upon scientific and truly artistic lines, will stimulate the imagination and prevent the relapse into, and absorbtion in the elaborate effects, and the belief in miracles which are such features of the worship of the Orthodox church.

The Fertile Phrase.

COINING a phrase that is witty enough to occupy a permanent place in the mind is an achievement of which anyone may be proud, and when this is done for the sake of advertisement it doubly achieves its purpose. One such phrase may be seen upon the hoardings at present advertising the Chaplin film, "The Pilgrim." The film, it will be remembered, shows the comedian in the borrowed clothes of a clergyman, and the poster shows Charlie in this guise with the caption, "Charlie as a Clerical Error." This is a phrase reminiscent of Tom Hood, and whoever is responsible deserves the congratulations of all and sundry for his contribution to the whimsical fun of the passer-by everywhere.

A Visit From Sol Lesser.

PERSONALITIES of the American film industry are still flocking to this country, and I notice that very early in September we are to receive a visit from Mr. Sol Lesser, the vice-president of Associated First National Pictures. Mr. Lesser is also president of Principal Pictures Corporation and vice-president of the West Coast Theatres, Inc., and the purpose of his European tour will be a dual one. During his visit, Mr. Lesser will arrange for the distribution of all products made and to be made by Principal Pictures Corporation. As vice-president of Associated First National Pictures, Incorporated, the film official will visit all of the principal film exchanges in Europe and confer with the managers on the current and future activities of the motion picture industry in so far as First National Pictures are concerned. Mr. Lesser has also given out information to the effect he will attend to important business for many of the film producers in the West. He expects to remain in Europe two months, and during this time will visit and confer with film executives in England, Italy, Spain, Germany, France, Russia and many other important European countries. Mr. Lesser is leaving on the Leviathan on Septembr 8.

The Shepherd's Bush Pavilion Opening.

THE Shepherd's Bush Pavilion presented a very animated sight on Thursday afternoon last week when the building was formally opened by Sir William Bull, the popular Member of Parliament for Hammersmith. The time selected for the opening, namely, 2-45, found hundreds waiting for admission, and members of the trade turned up in full force. I was very glad to hear Sir William Bull, in his speech, pay a very deserved tribute to the Davis family, for there is no doubt that they do thoroughly deserve the many things said about them for their courage and enterprise. The building, which was adequately described in last week's issue of THE FILM RENTER, is certainly one of the largest theatres in Europe, but I am wondering whether it will find a clientele that will pay as much as 5s. 9d. for a seat. Personally, I doubt the ability of the residents of Shepherd's Bush to pay such a sum, but am quite content to leave this to Mr. and Mrs. Israel Davis, who should know better than I what can be charged in this neighbourhood.

A Fine Program.

THE opening program contained a selection by the Pavilion symphony orchestra, under the direction of Mr. Louis Levy, the well-known leader of the New Gallery, and a ballet divertissement arranged by Castleton Knight, the principal film attraction being Norma Talmadge in "Within the Law." Arrangements worked very well at the opening, and the vast crowds that were present were shepherded to their seats in very quick time by an efficient corps of attendants. The projection is exceedingly good, and the orchestra, as well as Mr. G. T. Pattman at the organ, very efficient. The lighting on the stage left something to be desired at the opening performance, but naturally one must make allowances for trifling defects of this character on the opening day. Everyone present very greatly admired the building, and were full of admiration for the splendid enterprise of Mr. and Mrs. Davis and their sons, Basil and Alfred. Shepherd's Bush has certainly a kinema that it can well be proud of.

"If Winter Comes."

THE long-awaited *premiere* of the big Fox production, "If Winter Comes," is announced at last, for I see that Mr. Levine has secured a tenancy of the Palace Theatre, and this picture will be shown on September 10. The whole trade is exceedingly curious to see this photoplay, which took so many months in the making, and which Mr. Harry Rowson, who had a private view of it in America, describes as a real masterpiece. I can well imagine that the first night will have a record attendance of the trade.

Tatler

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Equitable Percentage

PRACTICALLY the one topic of discussion in trade circles at the moment is the subject of percentage, and I therefore make no excuse for returning to this important matter again. Since the Jury luncheon last week, when this prominent renter practically intimated that in future his marketing of the Metro big productions would be on a percentage basis, there have been many grave discussions amongst exhibitors throughout the length and breadth of the country. The idea of percentage generally is not liked by British exhibitors, many of whom have had a bitter lesson in the past, when they have played pictures on sharing terms, whilst others are averse from a percentage basis because of the idea that it places every detail of their business in the hands of the renter, notwithstanding that Sir William Jury pointed out last week he could in a few hours obtain all the information he wanted about any hall in the United Kingdom. There are, on the other hand, many deep-thinking showmen in this country who recognise that the time has arrived when practically the only method of showing big super productions is on a sharing term basis, *provided that the exhibitor gets a fair and square deal.*

Practically the only real objection that an exhibitor has against doing business on a percentage basis is that in many cases in the past, after showing a big film, he has been out of pocket, whilst the renter has taken a large sum of money for his share. In a volume of correspondence that I have had from all parts of the Kingdom during the past week, I have been much struck by two cases which speak for themselves. In one instance an exhibitor in the North of England played a big attraction on a sixty-forty basis, the forty per cent. being his share of the proceeds. At the end of the week the renter took seven hundred and fifty pounds for his share, and the exhibitor, when he came to reckon up expenses, found he was exactly seventy-five pounds out of pocket. In another case, where a film was played in the Midlands on a fifty-fifty basis, an exhibitor paid a renting house three hundred and seventy pounds, and found himself exactly twenty-two shillings out on the transaction. These are but two of many instances that have been brought to my notice this week, and no one can deny that such a state of business is no good to the exhibitor. Putting a film in on a basis of sixty per cent. to the renter and forty per cent to the exhibitor, allowing the latter to pay all expenses and exploitation, is not sharing terms. *It is merely taking money from the exhibitor without giving him a chance of making anything for himself.*

Many exhibitors point to the legitimate theatre and instance how provincial houses have been ground down to a system of seventy-thirty, which greedy London managers have insisted upon, and which have sent many provincial houses into the bankruptcy court. They say, and quite rightly, that such a state of affairs must not happen in this trade. With their views all sensible men will agree. The trouble of the whole situation is, percentage has not been explained to every exhibitor in this country. *Sharing on a fifty-fifty or sixty-forty basis is not real percentage.* The fairest way of showing a film on a percentage basis is for the exhibitor to make the costs of running his theatre a first charge against the production, then guaranteeing the renter a certain sum, and splitting the proceeds after that. Against this there can be no real objection—it means both sides take a chance, but the renter is guaranteed a certain amount, and the exhibitor knows that after he has played a film he will not see the renter walk away with a large sum of money while he is out of pocket on the transaction.

In America, as will be seen by a glance at another page, the distribution manager of Famous Players has some very sensible things to say upon this matter. Remember, he has been selling pictures to exhibitors for years, so he knows what he is talking about. Percentage is bound to come, that much is certain, and if the exhibitor is wise he will examine it for himself, and above all he will see that he gets the right terms before he allows a picture to be played in his theatre on sharing terms. Greediness on the part of renter or exhibitor will wreck any way of doing business, but if there is the desire of both sides to give each other a fair and square deal then the right result will be attained.

Ernest W. Redman

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Holding the Scene on the Screen.

Glory and Weakness of the Picture Play.

By "DRAMATICUS"

A PLEA was made a little while ago by a well-known film critic in the lay Press for a more lengthy holding of important scenes in the drama of the screen. He thought that a good deal of dramatic value was sacrificed by the jumpy methods of presentation employed by the majority of film producers, and he suggested that the psychological crisis of the pictured story would be far more intelligible and impressive if we were allowed to look at them a little longer.

* * * *

This is, of course, no new grievance. The animated picture, from the very beginning of its career up till now, has always suffered in the narrative sense from, precisely, its marvellous faculty of animation—which is only another way of saying that, like most things, and people, in this imperfect world, the kinematograph is apt to exhibit the defects of its qualities. Breaking away, as it did, in a flash from the still and stodgy virtues of the old magic lantern, the film has continued to break away at every possible point, abounding in its own wonderful sense of movement, and tending at times to display an air of serene indifference to anything that would pin it down to a calm and ordered sequence of motive and event. I used to wonder when I was first introduced to the picture theatre why, when a particularly tense moment of the story came round, the operator didn't stop the machine just at that point and let us enjoy a more extended view of it. But the man in the box tells me that the projector cannot be made to work like that without damage to the film, unless some chemical heat-absorbent is hurriedly slid in between the celluloid and the condensor at the required instant—and that this process is inadmissible in the modern economy of the movies. I take his word for it, though I distinctly remember one of the fraternity explaining to me a little while ago how, when showing a picture of Queen Victoria's Jubilee procession in 1897 to an audience in the Rotunda, Dublin, he used to stop the show when the Queen's carriage reached the centre of the screen in order, probably, to add to the enjoyment of the native Irish. This proved, however, to be a case either of mistaken zeal or bad mechanics, as after a time the spectators used to aim things at the picture, and both the static and the moving Queen had to be taken off.

* * * *

But this is a digression from our main theme, which concerns the producer far more than the operator. This magic lantern, if performing its proper functions, simply cannot be still. Continuous movement or total inertia is the life and law of the film, and inherent in its technique. But though we are not able to pause in our pictorial journey for the fractional part of a second it is entirely in the producer's hands to deepen or distract our interest at the crucial moments of his story, and if I read the critic's complaint aright it is that the logical continuity of a picture is often stupidly and ruthlessly broken up by a fidgety desire on the part of the director to be in fifty places at once.

The truth is, no doubt, that up to the present the masters of this elusive medium have, for the most part—and not unnaturally, perhaps—followed the line of least resistance. They have discovered that the delineation of panoramic views, quick-changes, subtle transformations, physical encounters and mere surface movements of all kinds, and for their own sake, comes far more easily within the compass of the machine than does the delineation of mental subtleties or spiritual upheavals. Even our old friend, the "conflict of wills," has generally to be represented by something physically violent to ensure the safe conveyance of its meaning from the screen to the stalls. And so the producer, denied the spoken dialogue of the dramatist, and the leisurely descriptive suggestiveness of the novelist, banks on the variety of his scenery and the ever-potent resources of "getting out and about." To be in fifty places at once—or, at any rate, to show fifty rapid alternations of places and people—is what the film can do supremely well, and what nothing else can do at all. Small wonder then, that, instead of being invited to concentrate on the single scene, however "dramatic" or the "psychological crisis," however "intense," we are constantly having our attention shifted to what the Elizabethan playwright was wont to call "another part of the platform." That is both the glory and the weakness of the picture play. Scenes are made to melt and mingle with a kind of fluid eloquence, and we marvel at the facility with which these transportations are achieved. But we have to pay for this variety by the too frequent diversion of our interest from one phase to another. Almost before the beauty or significance of a big "moment" has had time to soak in we are whisked away to subsidiary or irrelevant incidents, and are left but partially convinced of the reality of what we have seen.

* * * *

Whether the film drama of future days will specialise more artistically on "holding the scene," or will go on (as I, for one, think it will) improving its unique capacity for transforming the scene depends to a large extent on whether the patrons of pictures develop a "sense of the theatre" or continue to prefer the more evanescent triumphs of the kinema. It is held by many good judges that, without the aid of the human voice, any lengthy portrayal of a scene is positively detrimental to its screen value and would prove intolerable to the average audience. As regards the present stage of the pictures I am inclined to agree with this judgment. But no one knows what we may yet live to behold in this elastic art. . . . At the moment I fancy that, even if the producer were to "slow up" a bit in the taking of his big scenes, the operator would often let him down by unspooling them too rapidly—as he did at one house I visited last week, where the rate at which a really pathetic story was run through had very nearly the effect of turning it into a slapstick farce. Perhaps this is the means chosen by some theatres to show that, after all, there *need* be no dearth of comic subjects.

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Simultaneous Signing

K.R.S. and Jeffrey Bernerd Reply to Associated First National Contract

REGINALD BROMHEAD POINTS OUT PRACTICAL DIFFICULTIES AND CRITICISES CLAUSE 18 IN NEW CONTRACT

To the Editor of the FILM RENTER.

SIR,—The announcement made by Associated First National Pictures, Ltd., at their second annual dinner, held on the 11th inst., and subsequently reported in your columns, that as and from August 20 their representatives would be authorised to sign contracts simultaneously with exhibitors, has rightly aroused considerable interest.

The discussion that has taken place from time to time relative to the hawking of contracts would lead one to imagine that a large percentage of exhibitors have legitimate grounds for complaint, but if one really investigates the position, it will be found that only in a few isolated instances has an exhibitor been able to complain and prove its existence. Every conscientious renter or distributor—as I notice we are now termed—has endeavoured to eliminate any cause for complaint, and the K.R.S. has always expressed its strongest disapproval of any such practice. The K.R.S. is, and has always been, ready to take steps against any member of the society who might be proved guilty of such a misdemeanour.

The K.R.S. members have, on a number of occasions, considered the question of simultaneous signing of contracts, but it has been impossible to arrive at a decision owing to the following practical difficulties:

(1) Possibility of office having accepted contract without traveller's knowledge with opposition customer or barred hall.

(2) Traveller may commit his principal to cost of extra copies, which would not be justified by value of bookings on said copy.

(3) The traveller is entrusted with powers to commit his principal, which, whilst ideal in theory, are extremely dangerous in practice. No other trade would allow a representative such powers in dealing with a commodity, the price of which is not fixed.

(4) In the case of unscrupulous travellers or unscrupulous managers—and both possibilities have to be faced—the principal might be involved in serious losses, which might not come to light for some considerable time.

(5) The tendency amongst exhibitors is more and more directed to entrusting the bookings of films either to principals or to men specially qualified by experience, or of only allowing bookings to be made by their managers, subject to confirmation by the principal or board of directors, as the case may be. This is the course adopted by renters, and is logical.

(6) No renter or distributor, without impairing the efficient conduct of his business, could give his travellers authority to sign contracts simultaneously with exhibitors *without limitations*.

How has Associated First National Pictures, Ltd., overcome these difficulties? Not by announcing practical remedies, but by offering simultaneous signing *with limitations*, or, rather *with provisos* that prompts one to ask "when is a contract not a contract"? The answer to be given within four days of signing.

Simultaneous signing of contracts as provided for, or as indicated in the contract issued by Associated First National Pictures, Ltd., with the limitations contained in Clause 18, will not prevent the hawking of contracts. Furthermore, the exhibitor will not know whether he has a definite binding contract until after the expiration of the four days referred to in Clause 18.

I have no desire to detract from Associated First National's enterprise in launching their new contract, though in fairness to my society I would add that in preparing their contract they have had the benefit not only of the Fair Clauses Contract, but also of the new contract prepared by the K.R.S., and which is at present before the C.E.A. Executive as a private document.

Simultaneous signing is not, as one might have imagined before perusal of the contract, a "carte blanche franchise," but one with important limitations.

Further, as the whole of the limelight has been directed on the question of simultaneous signature, I do not propose to refer to other clauses in the document, which undoubtedly will give rise to comment and criticism later on when the contract has had time to effectively operate.

Yours faithfully,
REG. C. BROMHEAD,
Chairman Kinematograph Renters' Society of Great Britain and Ireland, Ltd.

33, Soho Square,
London, W.1.,
August 21, 1923.

The following criticism comes from Jeffrey Bernerd, Stoll's managing director, on conditions in the contract which, he says, give First National power to cancel.

To the Editor of the FILM RENTER.

SIR,—I have read with great interest the announcement in your paper of the First National's new method of confirming contracts, and the very great publicity which has been given to them through your journal; it is far from my wish to criticise, or even suggest, that the publicity given to this particular stunt has been slightly exaggerated. In face of the statements made, the announcement that representatives of this company have the power to confirm contracts, is very sensational, but it is quite apparent to me that the contract in question has not been carefully studied. I would refer you to Clause 18 of this contract, which names certain conditions whereby, should the First National wish, they have the power to completely cancel the contract. These reasons are the only ones for which any reputable house would refuse to confirm a contract taken by their representative.

I do not think I would be exaggerating if I stated that, during the past five years, there have not been six cases where any contracts having been taken by the Stoll Company's representa-

(Continued on next page.)

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"The Covered Waggon" to Open at the London Pavilion

America's Big Historical Picture due for September 5.

ARRANGEMENTS FOR SPECIAL PROLOGUE AND MUSIC

"THE COVERED WAGGON," the film which has captured America's film public completely, and is now being screened in New York and other big American cities, is shortly to be presented in London with all the special features that have evoked the enthusiasm of British visitors to the States. Mr. Gilbert Miller has secured the English rights of this Paramount picture, and, by arrangement with Mr. C. B. Cochrane, it will open at the London Pavilion on Wednesday, September 5.

All the presentation features which have been so highly praised in America are to be repeated at the Pavilion. The special prologue, in which a number of Red Indians figure, and the special music will be identical. There arrived in Liverpool last Sunday Mr. Frederick Arundel, who is to engage and conduct the orchestra of about 45 performers, and already he has his band nearly complete. To-morrow there is due to arrive on the Baltic the Red Indians who will figure in the prologue. Forty in number, these Indians, who are members of the Arapahoe tribe, have assisted, along with one thousand other Indians, in the making of the picture. The United States Government has sanctioned their departure from their reserve and they are being shepherded by Major McCoy, of the United States Army. They hail from Wind River, Wyoming. The names of some of them are as weird as they are descriptive. Here are a few: Mr. and Mrs. Yellow Calf, Mr. and Mrs. Big Tree, Mr. and Mrs. Painted Wolf, Mr. and Mrs. Old Eagle, Mr. and Mrs. Goes-in-the-Lodge, Mr. and Mrs. Black Weasel, Mr. and Mrs. Lone Bear, Mr. Standing Bear, Mr. Yellow Horse, Mr. White Antelope, Mr. Willow Bird, and Mr. Strikes-on-Top. There is also a nephew of Sitting Bull, the famous Sioux chief who fought General Custer's army in the seventies. Arrangements are being made for a temporary reservation to be made for the reception of the "Red" visitors, possibly in the grounds of the Crystal Palace. In the prologue to "The Covered Waggon" the Red Indians will give exhibitions of war dances, fighting and hunting, and life generally on Wind River. They will also demonstrate their wonderful sign language, which is such an interesting means of communication.

Many American critics have acclaimed "The Covered Waggon" as a bigger picture than "The Birth of a Nation." Both of these are historical pictures, but the element of dangerous enterprise entered into the experience of the old white folk of eighty years ago, travelling in their covered waggons and facing death almost daily through Indian raids. It remains to be seen how London receives this interesting picture, which will enter into competition with other American pictures of high reputation during its season.

SIMULTANEOUS SIGNING—*Continued*

tives have been rejected, unless it were for the reason that a contract had been previously taken in London, or it was impossible to supply a copy on the date originally contracted for.

The question of the confirmation of contracts was taken up some time ago by the C.E.A. at a meeting which I attended; it was fully discussed, and the only complaint which the exhibitors had was of certain travellers accepting a contract at a price from one exhibitor, then going to the opposition, showing the contract already taken—saying it had not been confirmed—and obtaining a bigger price. In such a case the C.E.A. are perfectly justified in taking serious steps to put a stop to such a thing, and, as far as my company is concerned, I would immediately dismiss any representative who acted in such despicable manner.

There is no reason why a representative should have the power to confirm contracts; an exhibitor booking films with a *bona fide* firm knows perfectly well that, unless there is some substantial reason, his contract will be confirmed. If a representative has the power to confirm a contract, in which there is a clause which enables the head office to repudiate both the contract and the confirmation, it is going to cause more trouble than the old method of trading. There is always one important point which must be apparent to everyone in the trade, and that is that it is the worst possible policy for any company who desire to remain in the business and keep their customers, to trade in any but a perfectly *bona fide* manner in all transactions; for contracts to be confirmed by representatives and then repudiated by head office does not, in my opinion, tend to increase the confidence between exhibitor and renter; when one considers the vast number of contracts dealt with in the film trade in one year, and the exceptionally few instances where there is any friction or trouble, there can be no serious fault found with the existing method of trading. The many disputes which have arisen between the Renters' Society and the Exhibitors' Association with regard to a different form of contract, are not anything like as serious as might appear on reading the various criticisms. There must be a contract, and it must be a fair one, but personally, I have always been able to settle satisfactorily with my customers any dissatisfaction or *bona fide* complaint, without the necessity of going to law.

Yours faithfully,

For the Stoll Film Co., Ltd.,

JEFFREY BERNERD,
Managing Director.

155-157, Oxford Street,
London, W.1.
August 20, 1923.

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Percentage and Poor Pictures.

Outspoken Utterance from America

LASKY'S DISTRIBUTIVE MANAGER SAYS PERCENTAGE IS BAD PICTURES' GREATEST FOE

In view of the interest aroused in the trade on the percentage question, the following article by Mr. S. R. Kent in "The Film Daily" is worth the serious attention of the trade. Mr. Kent, who occupies a prominent position in the Famous-Lasky Company, writes:

I THINK this is the time to do the business a lot of good by advocating the only real way to play pictures and give both sides a square deal—that's percentage.

It is the only way to solve the always and ever-present question of higher film rentals. Let each and every picture rest on its merit and rise or fall accordingly.

Famous-Players have always favoured this plan. Four years ago when we first suggested it we were beautifully abused. They said we were trying to get "inside dope" in the exhibitors' box office. How ridiculous! I can clock a theatre, and have done so repeatedly for a small sum per week, and get as near the actual figures as I want. So that argument to a logical mind doesn't go.

There are two classes who do not want to see percentage.

First: The producer who insists on flat rental and a stiff guarantee because he wants more than his picture is worth and knows it when he sells.

Second: The exhibitor who doesn't want to pay a fair price and knows it when he is buying.

But it's coming just as sure as hell—there's no other way out. Imagine the pinheaded attitude of some on both sides. Many exhibitors are losing the right to play a lot of good pictures because they can't get them for nothing, and, as a compromise, won't play percentage because it will reveal to what extent they have under-paid in the past. But you can't blame a producer who will play percentage, and can't for trying to get all he can just to be sure. This is a funny business, but the very fact that it is peculiar places a responsibility on the buyer and seller both.

The very nature of it should demand that each exhibitor pay an equitable price, and that the producer sell accordingly, and the producer could if so many of the larger towns were not stacked decks forcing him to get the money where he can. Many producers argue that the exhibitor isn't honest, and, therefore, percentage is out of the question. More bunk. We've played thousands of them and are doing it to-day, and haven't lost enough to talk about. There is a method in the works now of checking in through the tax reports that would protect all concerned.

There is an equitable percentage formula that can be set for every theatre in America. There is a fair percentage of what each house takes in that should go to the picture and that can be arrived at. Mind you, I'm not advocating it for just any one company, I'm advocating it for the industry, because any one company is at a disadvantage. But when exhibitors play all product on that basis it will be a different story.

To-day we are going through an age of hysterical production costs. There are people now making pictures who have no idea of how much a good picture can take in or how little a bad one can take in.

Percentage is the greatest foe of the bad picture.

You just can't get money that way because the public won't let you. Also, each good production is unaided, and who's going out to make mediocre pictures with the thought of using a few strong ones to put them over when he's paid in percentage money?

This whole problem of *how much money can be safely spent* on a picture can be answered safely through percentage—no other way. People won't throw in money out of all proportion to what they can get in for it if percentage shows them what the limit is to be. Many times you hear salesmen ask tremendous rentals because a picture cost so and so much—not because it's worth so and so much at the box-offices—that argument is shot all to hell with percentage. Cost means nothing except that you won't purposely spend over and over more than percentage will bring you back.

This business is still suffering to-day from "too little money for good pictures and too much for bad." To-day I can go out and spend $600,000 in making a picture. I put out a clever campaign, oil my tongue, and go to bat. Long before that picture is released I can get in much more than its cost in contracts. That same production put out on its merit wouldn't bring back $200,000 on percentage. *Would I repeat again? Nix.*

Both sides can dodge the issue as long as they please, but within the coming two years, in my opinion, it's going to be a reality.

The man who has faith in his product will play that way—the man who wants to give each picture a square deal at his box office will play that way. Those two elements should be the majority in this industry, and if the minority can prevent it we all ought to get out of the business.

KINEMATOGRAPH SPORTS ASSOCIATION

THE BOXING SIDE.

THREE weeks ago a challenge by Gordon Simmons to fight any man in the trade at 9st. 9lbs. appeared in these columns. No one has accepted, neither has anyone communicated with the general secretary in answer to his inquiry for members of the trade interested in boxing. The Association, in conjunction with the Kinema Club, will make arrangements for an evening at the National Sporting Club as soon as sufficient competitors can be found. Some excellent suggestions have already been made, and Rex Davis, the well-known star, who has fought so many of our leading boxers for the screen, is taking a keen interest in the affair. All that is required now is a number of competitors for a novices' competition and a man to accept Gordon Simmons' challenge. Will anyone interested please write to C. O. H. Ayres, Honorary General Secretary, 173, Wardour Street, W.

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British Films for a World Market

Granger's Expanding Activities—The New Granger-Vita Combination.

AT the present time, when practically everyone talks of trade depression and the impossibility of British goods competing in foreign markets, it is gratifying to learn that Messrs. Granger's Exclusives, Ltd., the well-known film producers and renters, have succeeded in arranging for the distribution of their all-British films throughout France, Belgium, Italy, Spain, Switzerland, Germany, Austria, Hungary, Jugo-Slavia, Russia, Poland, Baltic States, the Balkans, and Turkey, and very soon other countries will be added to this already formidable list. The film can be a wonderful ambassador in British trade, and the film industry in general, and Messrs. Granger's in particular, are to be congratulated on this splendid move.

Among the Granger films which will be shown in these countries are "The Call of the Road," "The Scandal," "Weavers of Fortune," "Unmarried," and "A Bachelor's Baby."

Granger-Vita Productions.

The majority of the films shown in British kinemas to-day contain a strong sex-appeal (an appeal which is rapidly ceasing to have power), and it has become obvious that more variety is needed in most programs. Granger's have had this question of variety in view for some time, and a short while ago they arranged to show a series of specially-selected French films throughout the United Kingdom. One of these films, an adaptation of Anatole France's novel, "Crainquebille," entitled, for this country, "Ole Bill of Paris," strikes an entirely new note in film production, and has been hailed by the Press as one of the finest photoplays ever made. The next French film that Granger's will show is entitled "Ferragus," and is based on Balzac's novel, and features the English star, Stewart Rome.

Following their French agreement, Granger's announce that they have completed arrangements with the Vita Company, of Vienna, for the joint production of super-films, which will be known in this country as Granger-Vita Productions. These films will be made in the Vita Studios, outside Vienna.

The Vita Studios.

These studios, to which additions have recently been made, are among the largest in the world. There are two enormous studios connected by a sliding wall. Stagings, decorations, furniture, and necessities of every description are made entirely by the studio workmen. Dressing rooms for 32 leading artistes and for 2,000 supers are on the premises, and also baths, a dining hall, and kitchens. The land surrounding the studio is excellent for exterior work, thus saving an enormous amount of time. An electric plant of 4,000 amperes supplies the light and power, and everything connected with picture-making is done on the premises, thus making the Vita Studios absolutely independent. It will thus be seen that the facilities available for film production on a large scale are unlimited.

The Granger-Vita List.

The first Granger-Vita production will shortly be presented in London. It is a thrilling story of the French Revolution, entitled "The Dauphin of France." Further Granger-Vita productions will also be shown in the near future, and they include "Love's Triumph," being the love story of Don Ramiro, a tale of old Spain in the days of the conquest of the Moors; "The Tales of Hoffman," which is too well-known to need description; and "The Memoirs of a Monk," a tale of love and adventure in olden times.

Jacques Feyder and Max Linder.

Two famous French artistes who will be engaged exclusively in Granger-Vita productions are Jacques Feyder and Max Linder. Jacques Feyder is, perhaps, France's greatest producer, and he is already well-known in England through his productions "Atlantide" and "Ole Bill of Paris."

Max Linder, one of the really great comedians of the screen, was very popular in England before the war, and his future productions will undoubtedly be awaited with great interest by the British public.

NEW FILMS IN NEW YORK

CHAPLIN'S NEW PICTURE TO FOLLOW MARY PICKFORD'S

THE first showing of Mary Pickford's new picture, "Rosita," now nearing completion at the Pickford-Fairbanks Studios, in Hollywood, will be at the Lyric Theatre, in New York, where it will open on September 3 for an indefinite run. Following the run of "Rosita," the new Charlie Chaplin play, said to be the most sensational film put out by the comedy king, will enter the Lyric for its introduction to the picture public. One of many things which make the film unique is that Chaplin does not appear in it. Instead, he is author and director of the piece, and Edna Purviance is the star. After many changes the title has finally been fixed as "A Woman of Paris." This represents Charlie's first offering for Allied Artists.

ORCHESTRA AND SCREEN

THE FITTING OF MUSIC TO PICTURES

DURING the trade show of "Java Head," held by Famous-Lasky last week in London, one was convinced of the paramount importance of incidental music and the difference it makes, no matter how good the film may be. "Java Head" is of the sort that seems made for special accompaniment, and no doubt the day will come when the producer will photograph and assemble his picture musically timed. Deserving of special mention was the brilliant thought of rendering the "Madame Butterfly" selection during the big climax of "Java Head," which was perfectly timed and perfectly played. Obviously much thought and knowledge was required to achieve such an artistically musical accompaniment.

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ADOLPH ZUKOR *presents*

DOROTHY DALTON

IN

"Dark Secrets"

By EDMUND GOULDING.

Directed by VICTOR FLEMING.

A Paramount Picture.

FAMOUS-LASKY FILM SERVICE LTD.

DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM — LONDON — HEAD OFFICE 166-170 WARDOUR ST. W.1.

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ADOLPH ZUKOR
presents

Agnes Ayres

IN

"THE ORDEAL"

By the famous British playwright
W. SOMERSET MAUGHAM
Directed by
PAUL POWELL
Scenario by
BEULAH MARIE DIX
A Paramount Picture

Released Feb. 21. 1924

FAMOUS-LASKY FILM SERVICE LTD.
— LONDON —

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Wardour Films Entertain Exhibitors

Appreciation of "Iniquity" and Many Sincere Tributes to Harry Hibbert Features of the Evening.

FOLLOWING the trade show of "Iniquity," which took place at the London Pavilion on Wednesday afternoon, the directors of Wardour Films entertained a large party of prominent exhibitors and the trade and lay Press at dinner at the Royal Automobile Club. Mr. F. Norman-Wright, who presided, in a happy little speech said that he was only occupying the chair that evening because Mr. Harry Hibbert, the managing director of the company, was, unfortunately precluded by illness from being present, and proceeded to pay a very sincere tribute to Mr. Hibbert, who he hoped would very soon be back in the trade fully recovered once again. Mr. Norman-Wright referred to the film that the company had seen that afternoon, which, he intimated, was originally entitled "Lucrezia Borgia," and which he had seen in Berlin. He considered that Wardour Films had improved the picture, and that no member of the audience could fail to be impressed and entertained by the mighty spectacle and wonderful acting contained in "Iniquity."

Sir Charles Higham, who proposed the toast of Wardour Films and Richard Oswald, in an eloquent speech, said that it made no difference who made the picture, neither did it matter of what nationality the actors and actresses were, so long as they made a picture worthy of the people who went to see it. He considered that "Iniquity" had an excellent title and was a great photoplay. Criticising the kinema industry as a whole, Sir Charles said that it was the function of an industry to be useful as well as entertaining, and that the time was not far distant when we should see sex pictures without sensuality of any kind. Continuing, Sir Charles said we wanted better pictures all over the world. This picture, he considered, added something to the kinematograph industry, and criticising the British film industry, Sir Charles declared that this industry, while it needed capital, also needed brains. "You have got to get down to business in this country, and you will never make good pictures until your producers throw themselves into the atmosphere of the picture and pay more attention to the smaller details so essential." He considered that the picture "Iniquity" would never have been produced if the producer had not had courage, and he declared that it was absolutely essential, if we expected to get anything out of Germany, for us to take her pictures. The war was over and finished with, and there was no sense, rhyme or reason why we should not show on the screens in this country great pictures, such as "Iniquity," that had been made in Germany.

Mr. Thorpe, the general manager of Wardour Films, responding on behalf of the company for the many kind expressions of opinion, read a letter from Mr. Harry Hibbert, who, he said, was very sadly ill and deeply regretted he could not be present that evening. In a very sincere little speech Mr. Thorpe paid an eloquent tribute to his chief, who, he said, would be immensely cheered by the kind utterances that evening.

Mr. R. Berg returned thanks on behalf of Mr. Richard Oswald, who was present, and Mr. Victor Sheridan contributed a few words.

Taking the percentage question as his theme, Mr. Sheridan remarked that he doubted whether this was a good thing for the exhibitor, and intimated that if it became necessary in the future to boycott American films, it was pleasing to see that Germany could give us pictures such as had been shown that afternoon. The production was as good as any he had seen from America, and was undoubtedly a great showman's proposition. "If firms like Wardour," he continued, "can supply pictures such as this, then we can afford to ignore percentage." Mr. Sheridan proceeded to pay a splendid tribute to Mr. Hibbert, whom he described as "the grand old man of the industry," a tribute which was also cordially endorsed by Mr. R. A. Pitcairn, who identified himself with Sir Charles Higham's remarks in saying that it "does not matter who makes the picture, as the public do not care so long as it is an entertaining photoplay."

Mr. G. A. Atkinson and Mr. E. W. Fredman briefly responded for the trade and lay Press, and a very happy little dinner came to an end by a very hearty vote of thanks to the chairman, who, by his admirable handling of the speakers contributed a great deal to the enjoyment of the evening.

CIRCUS DAYS' TIE-UPS.

FOLLOWING their startling announcement of a further lowering in the cost price of posters made last week, First National have certainly endeavoured to arrange useful tie-ups for the exhibitor on their next pre-release, "Circus Days," starring Jackie Coogan. Apart from the usual lines of material, which include forty-eight sheets, twelve, sixes, double crowns, banners, oil paintings, lobby tableau, slides, and what not, they arranged with Messrs. Feldman for a special "Circus Days" song based on the film, and specially composed by J. A. Tunbridge, of the Feldman staff, who was responsible for the score of "Rockets," at the Palladium, amongst other successes. A tie-up has been effected with the publishers of James Otis' story, Messrs. Harper, of Albemarle Street, who will be in constant touch with book-sellers in every town where the film is played. The Wyvern Pen Co. are flooding the market with Jackie Coogan fountain pens, whilst Huntley and Palmer, the well-known biscuit manufacturers, continue the campaign with their Jackie Coogan brand of biscuits.

Apart from the artistic folder throw-aways which have long been a feature of First National accessories, an attractive two-colour rocking-horse throw-away has been designed for the use of exhibitors. Resembling the paper hoops used by circus clowns, and showing Jackie mounted on a dappled steed through the torn paper, it is so arranged that when folded in the middle the figures of the horse and the star stand up, the two curves of the hoop forming the rockers.

"Circus Days" is said to be Jackie's best picture to date, and is scheduled for early pre-release.

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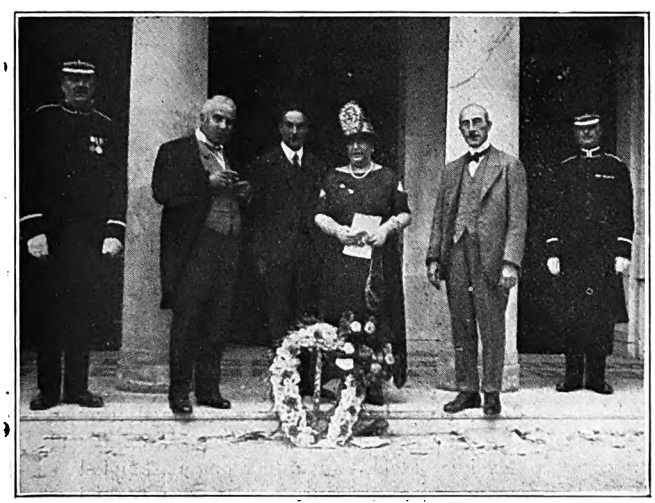
SCENE FROM "NOBODY'S MONEY."

MR. DE VERE STACPOOLE'S thrilling and colourful romances are proving themselves to be exceedingly popular with the more alert producers seeking "something different" from the overdone drawing-room sentiment of so many present-day pictures. The latest Stacpoole story to be cornered for the screen is the African Film Productions, Ltd., version of the "The Reef of Stars," which I.V.T.A., Ltd. will show to the trade on the 7th proximo at the New Gallery Kinema. The picture's sponsors promise us something "as good as 'The Blue Lagoon,'" but differing entirely from the delightful idyll, inasmuch as it deals with the passions of love, hatred, jealousy, and revenge, in place of the tropical pastoralities and placid charm of "The Blue Lagoon."

Beautiful Backgrounds.

As with former African Films, the location work in "The Reef of Stars" was all enacted on the spots described in the novel itself; the company having to make several trips of a few thousand odd miles between Cape Town, Johannesburg, Durban, Portuguese East Africa, and a little-known island near Madagascar, with the result that the spirit and picturesque glamour of the Stacpoole narrative have been fully maintained in the film version. Scenes during the trek, through an almost impenetrable jungle, on the uncivilised island, and the firing of the pirate schooner, are stated to be of unusual beauty and



Sir William Bull, M.P., for Hammersmith, with Mr. and Mrs. I. Davis, on the occasion of the opening of the new Pavilion at Shepherd's Bush Green, on Thursday, August 16, 1923.

Round the L

Activities and Projects

sensation. Molly Adair ("Emmeline" in "The Blue Lagoon") and Harvey Braban (who has just completed his work in "Mary Stuart" for Ideal), play the leading rôles. Miss Adair essays her first "double" part in this picture, and Dick Cruickshanks, an old favourite in South African film stories, breaks away entirely from the style of character he has hitherto been so successful with.

Cheaper Posters from Stoll's.

Exhibitors are already fully alive to the fact that the Stoll Film Company, Ltd., are anxious to help their customers in every way possible to exploit their films. They will now be delighted to know that Stoll's have decided to make a drastic reduction in the price of posters. It is hoped, therefore, that exhibitors will take every advantage of the steps Stoll's are taking by not omitting to fill up every available and valuable space with the attractive posters that this company offers.

"If Winter Comes" on September 10.

Fox Film Company, Ltd., take much pleasure in announcing that their great dramatic masterpiece, "If Winter Comes," magnificently interpreted from A. S. M. Hutchinson's world-famous novel, will be presented for a special season at the Palace Theatre, London, with its premier on Monday evening, September 10. In view of the fact that the majority of scenes were filmed in this country, and also that William Fox himself made a special journey from America last year to confer with the author regarding details of production, etc., public interest has been centred upon this subject for a considerable time. Therefore, this long-awaited information should create general satisfaction, especially as the picture has already received the universal approbation of the American critics for its all-round excellence.

Another Movieland Picture.

F.B.O.'s are issuing for early release a production introducing forty of the leading motion picture stars, and depicting a story of life behind the scenes in Movieland. This production, which is entitled "Mary of the Movies," will be trade shown on Tuesday, August 28, at 11 a.m. It is hoped that the great interest taken by the public in the various American kinema stars who have visited this country will cause them to welcome a picture which gives them intimate glimpses into the personal lives of their favourite players.

Jack Holt's Role in Comedy-Drama.

In "Nobody's Money," a Paramount picturisation of the play by William Le Baron, Jack Holt is seen as a wealthy young man who tries burglary as an adventure and pastime, and, after a series of amusing and startling situations, ends up by marrying the governor's daughter. Wanda Hawley is the leading lady. This picture, which is a Wallace Worsley production, will be trade shown by Famous-Lasky on Tuesday, August 28, at the New Gallery Kinema, at 11 a.m.

European's Next Trade Show.

European Motion Picture Co., Ltd., will show another of the Capitol Nine series, entitled, "Nobody's Bride," in their

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ondon Trade.

of the Renting Houses.

private theatre on Tuesday and Wednesday, August 28 and 29, at 11 a.m. and 2-30 p.m. daily. In "Nobody's Bride," Herbert Rawlinson, the virile Universal star, appears in the character of a man who has lost his grip and has become a loafer. Then a woman who describes herself as a miniature painter, but who in reality belongs to the underworld, come into his life, as does a former sweetheart—a girl of the social sphere he has left behind. In the rôle of the man down and out, Rawlinson gives a realistic performance, while Alice Lake and Edna Murphy as the two women present striking contrasts.

A.F.N. Trade Shows.

Commencing on September 4, First National will, we understand, be trade showing the opening films of their new program at the rate of one a week. The first of these will be a particularly amusing Thomas H. Ince production, starring Douglas MacLean, and entitled "A Man of Action," whilst a week later, Colleen Moore, the new First National star, will be seen with Wheeler Oakman in "Slippy McGee." The first of the Frank Borzage productions for First National will follow, and it will be particularly interesting to witness the latest efforts of the maker of "Humoresque" and "The Good Provider." Allen Holubar, whom exhibitors will remember as the director of "Man—Woman—Marriage" and "Hurricane's Gal," also offers his latest effort, "Slander the Woman," in which Dorothy Phillips will play the leading rôle. Exhibitors are requested to keep an eye on the trade show lists so that they do not miss the showings at Oxford Street, and at the new provincial centres of First National.

New "Secrets of Nature."

Some months have elapsed since the last set of "Secrets of Nature" were released, and it is interesting to hear that the many eminent naturalists working under the direction of British Instructional Films, Ltd., have been engaged throughout the summer months in compiling a further series of these excellent short subjects, which have caught the fancy of the trade and public, not only in the United Kingdom, but in practically every quarter of the globe, including America, for which country they were sold quite early on. The 1923 "Secrets of Nature" are to be shown to the trade at a date to be shortly announced, and if it be true, as the producers claim, that as a result of the experience gained during the showing of the first series the 1923 productions are of even greater attractiveness than their predecessors, then there will be few exhibitors in the country who will not be in competition to secure them. Regent Films will, as before, handle the new output.

R.-C. Pictures Corporation's New Manager.

Mr. Mullin, of R.-C. Pictures Corporation, is returning to America, and to succeed him in the English management of that organisation Mr. S. G. Newman has been appointed. Mr. Newman, who was formerly associated with B.E.F., has just returned from a four months' stay in America, during which time he not only went through the whole of the New York market, but practically all of the studios in Hollywood as well. The policy of R.-C. Pictures is to assist the British renter in every possible way not only in selling him pictures which should prove profitable and do credit to his business, but also to give him the benefit and assistance of the vast exploitation campaigns at which this company and its associated companies in America are such adepts.

SCENE FROM "THE FOURTH MUSKETEER."

"Forbidden Love": The New Apex Picture.

"Forbidden Love" is the title of the first production of Manfred Noa, a brilliant young producer, for the Apex Film Co., Ltd., of which a special trade presentation will be given at the London Pavilion, August 31, at 3 p.m. Manfred Noa, whether commanding countless numbers in movement and combat, the march through the darkness of the desert of the hosts of warrior knights, their passage lighted by flaming torches, the whirlwind dash of fearless horsemen, the storming of embattlements, the collapse of massive walls with the swarms of men who scaled them, or inspiring his artistes to brave the flames and blinding smoke in a fire scene of startling realism; whether directing the many episodes of thrilling danger, or evoking from his players acting of highest dramatic power with the subtlest and finest shades of emotional expression—sways over all his natural sense of proportion. "Forbidden Love" is a tale set in the glorious East, flows its course through scenes of colour—an unfolding of life's throbbing passions in an Oriental atmosphere of picturesque romance.

Lionel Howard as Aladdin, and Edward O'Neil as an African Magician in the new Stoll Picture Production, "George Robey In An Arabian Night."

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Kinema Activities in Liverpool Area

Film Freemasons—Lower Prices at Birkenhead—Hippodrome's Acting Manager—Allied Artists' North Wales Representative—Egremont Kinema Outing—The Lourdes Pilgrimage.

From our Liverpool Correspondent.

WITH each succeeding week the recently-formed Liverpool Provincial Lodge of that extensive organisation known as "The Wolves," gains an accession to its membership, amongst which the local kinema fraternity bulk largely. So much to the fore is the pictorial industry in connection with the movement that the principal honorary position in the Lodge, viz., that of First Player, has been conferred upon Wilf. Rawson, the energetic Merseyside representative of the Wardour Film Company. George Green and H. V. Wallingford are other shining "movy" lights associated with the Liverpool and district "Wolves," who, at their gathering in the Washington Hotel, Lime Street, last week, were honoured with a visit from the popular comedian, Tom Costello, who was engaged with the "Veterans of Variety" at the Birkenhead Hippodrome.

Lower Prices at Birkenhead.

That enterprise carried out on broad and bold lines succeeds has been proved by the management of the Claughton Picture House, Birkenhead. The experiment adopted there some time ago of reversion to pre-war prices, viz., sevenpence and a shilling, inclusive of the Entertainment Tax, has been much appreciated by the many patrons, while the daily matinee performance, to which threepence is the only price of admission—and the hall has seating accommodation for one thousand persons—is one of the most attractive features of afternoon entertainment life in Birkenhead.

Hippodrome's Acting Manager.

Mr. H. A. Brown, a son of Mr. "Tant" Brown, a familiar and popular figure in the kinema life of Merseyside, is now acting manager of the Birkenhead Hippodrome, the proprietor of which is the well-known Mr. D. J. Clarke, of Argyle, Birkenhead, fame. Young Mr. Brown embarked upon his theatrical career at the Argyle, where he soon made himself a favourite with the staff and many patrons of the establishment, and was transferred to the Hippodrome upon Mr. Eastwood relinquishing the acting managership of that enterprise. Mr. Brown, senior, has been associated with Mr. Clarke for many years in arranging the pictorial fare which is from week to week submitted at the various halls in different parts of the country in which Mr. Clarke has interests.

Allied Artists' North Wales Representative.

Alf. Hemming has got into harness in his new capacity as North Wales representative for Allied Artists' Corporation, and had the pleasant experience last week of renewing acquaintance with many old friends in the business, and also of getting into touch with exhibitors in Wales who have come along during the time he was not connected with the film renting industry. Amongst Welsh kinema proprietors and managers he has so far found a big demand for the Mary Pickford and Douglas Fairbanks films handled by Allied Artists.

Egremont Kinema Outing.

The annual outing promoted by Captain Percy Dale, manager of the Royal Kinema, Egremont, on behalf of his staff and a few friends, was held under auspicious conditions on Sunday, and by all who had the privilege of taking part was voted an unqualified success. The venue was Llandudno, which was reached by motor coach. Dinner and tea were served at the Links Hotel. Captain Dale was most assiduous in promoting the enjoyment of all present. The visitors included Tom Griffin (Allied Artists) and Lawson Owens, etc. The char-a-banc arrangements were in the hands of Mr. Harding, of Birkenhead and Wallasey, and gave general satisfaction.

The Lourdes Pilgrimage.

Exclusive pictures of the recent huge Lancashire pilgrimage to Lourdes have formed a feature throughout the closing week of the attractions at the Birkenhead Picturedrome, Charing Cross. These films are of more than ordinary interest to Merseysiders inasmuch as at least one remarkable cure was effected in the case of a Liverpool man who was one of the pilgrims.

OPERATOR'S SUDDEN DEATH

INQUEST ADJOURNED

AN inquest was opened concerning the death of Charles Herbert Jones (33), operator at a Colwyn Bay kinema, who, apparently in good health, sat up one night recently with a sick dog, and, after burying the animal, complained of pains in the back, and expired almost immediately. Evidence was given to the effect that a post mortem examination of the deceased had been held, but had failed to disclose the cause of death. Under the circumstances the coroner said that he would cause portions of the organs to be sent to London for analysis, for which purpose the investigation was adjourned for six weeks.

KINEMA CASE IN VACATION COURT.

On August 15, Mr. Justice Russell in the Vacation Court had before him a petition of the Cinema Press, Ltd., for the compulsory winding up of British Super Films, Ltd. Counsel in support of the application said that a resolution had been passed for voluntary liquidation, and it was arranged that the petition should be dismissed. His lordship assented.

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A FILM with an irresistible appeal to the British love of home and family.

SHEFFIELD

Monday August 27,
at 11 a.m.,
ALBERT HALL.

For other Shows see List in this issue.

GOLDWYN PRESENTS

REMEMBRANCE

WITH CLAUDE GILLINGWATER
PATSY RUTH MILLER & CULLEN LANDIS

A Goldwyn Three Months Release

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REMEMBRANCE

Goldwyn Presents
CLAUDE GILLINGWATER

in the greatest of all father roles regarding which the DAILY EXPRESS says

"Father is rarely seen in the film landscape, and is never mentioned in the life stories of American screen stars. They give full credit to mother's fond care, & even bring her to Europe with them, but they are silent about father. There is a suspicion, never discussed in public, that he is the studio door keeper or night watchman.

"All this is now changed. The first sign of his belated recognition is 'Remembrance,' a domestic film spectacle which will soon be presented in London. 'Too late,' says Mr Rupert Hughes, its author,' does father come into his own. Too late he finds the price for which he has worked—the genuine love & sympathy of his family, who only remember the pocket in which he keeps his money.' This sentiment is what the producer of the film would probably call a bellringer."

(Aug 2nd)

A Goldwyn Three Months Release

Uneasy splendour which inspires vain dreams of the happy past of struggle & sympathy.

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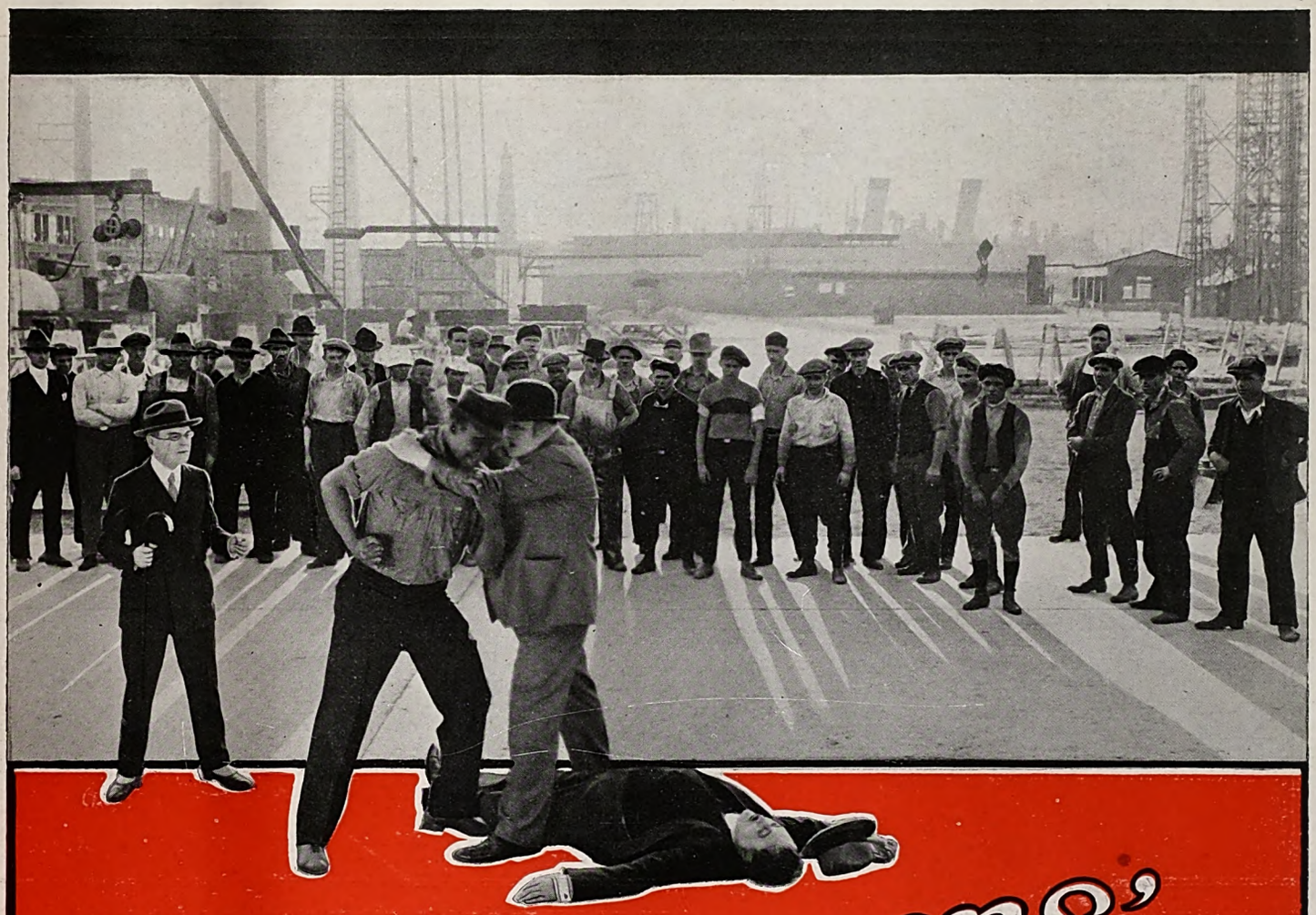

GOLDWYN *presents*
MARSHALL NEILAN'S
Biggest Production

The Strangers' Banquet

The greatest cast ever assembled in one picture including –

CLAIRE WINDSOR, ROCKCLIFFE FELLOWES,
HOBART BOSWORTH, ELEANOR BOARDMAN,
STUART HOLMES, CLAUDE GILLINGWATER,
DAGMAR GODOWSKY, CYRIL CHADWICK,
JEAN HERSCHOLT, PHILO Mc CULLOCH,
LUCILLE RICKSEN, FORD STERLING *Etc. Etc.*

A Goldwyn three months release.

See list elsewhere for details of Lancashire and Yorkshire Trade Shows.

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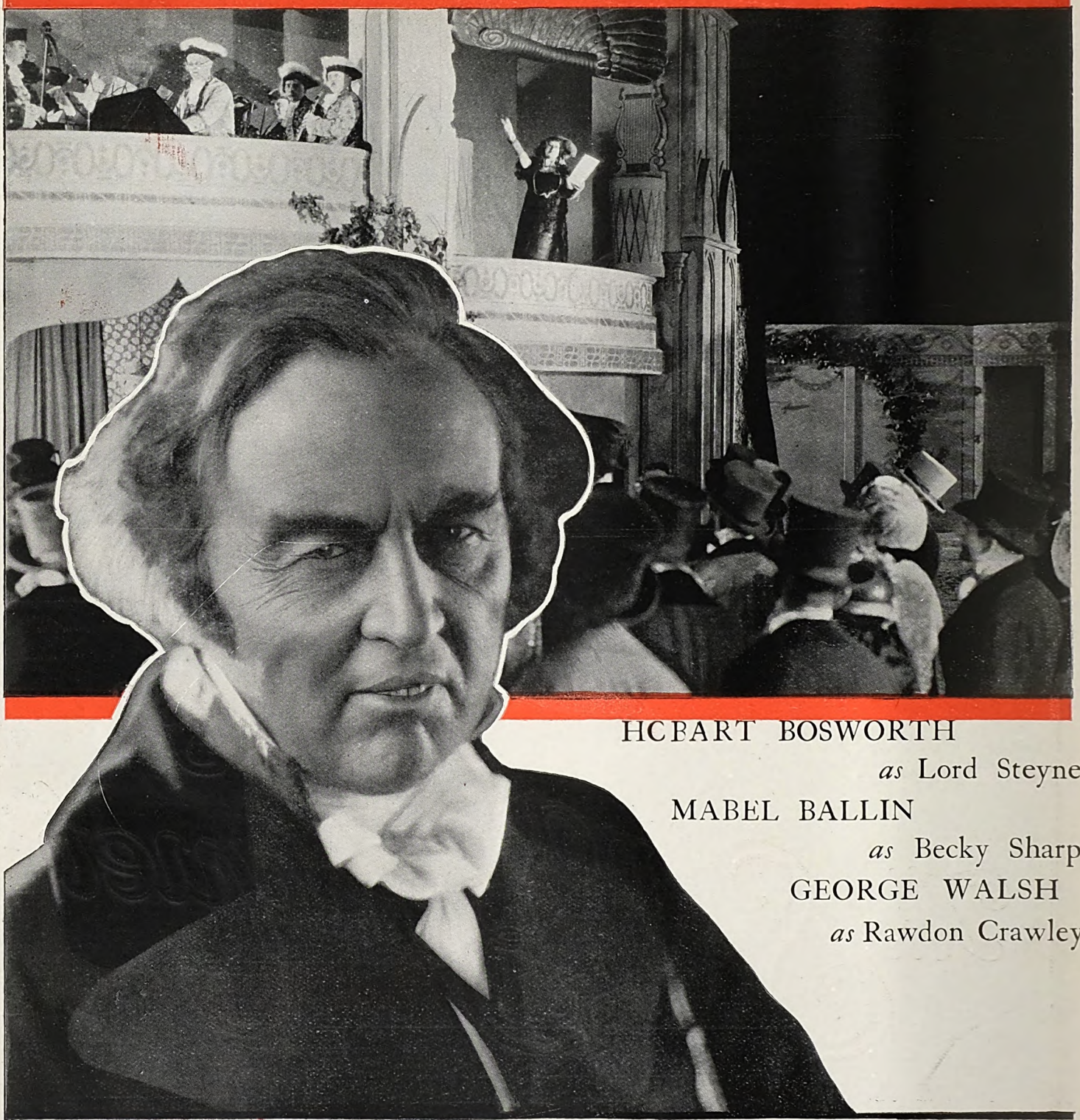

HOBART BOSWORTH
as Lord Steyne.
MABEL BALLIN
as Becky Sharp.
GEORGE WALSH
as Rawdon Crawley.

GOLDWYN Presents HUGO BALLIN'S
PRODUCTION OF

VANITY FAIR

BY WILLIAM MAKEPEACE THACKERAY

A Goldwyn three months release.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Piccadilly's Progress—Walturdaws Going Ahead—An Undersea Picture—First National's New Exchange—Presentation at the Gaiety.

By "THE FILM RENTER" REPRESENTATIVE

RECENT visits to the palatial and commodious Piccadilly theatre reveal the fact that the house is doing exceptionally fine business with pictures that, although of outstanding merit, are not exactly of the super-super class. It is very gratifying to find the house practically full on an ordinary week evening, which has been the case these last few weeks. This applies to the current week also, that really entertaining picture, "The Flirt," having proved a very big attraction. It was good to find the unforced humour in this film "getting over" so well. The supporting subjects here seem always to be particularly well chosen, and probably these have a deal to do with building up the goodwill this place evidently possesses. The care in presentation, on the screen, musically, and the smooth running management, backed by virile, forceful, yet dignified publicity, have much to do with it. Renters know a good thing, and it is interesting to note that there is very keen competition to secure this hall for offering the bigger subjects particularly. To a big number of exhibitors a trade show here is an object lesson. The operatic half hours on Friday evening, orchestra, organ and vocal, are a great delight, and have made Friday, usually a "dud" evening, one of the best attended of week nights.

Walturdaws Going Ahead.

In pursuance of his plan to visit all parts of the territory under his charge, Mr. Harcourt Barker has set off this week in company with Mr. Cooper for a week's tour through North Lancashire, as it is his wish to become personally acquainted with exhibitors everywhere in his area. Liverpool and Manchester divide Mr. Barker's attention, and he usually devotes mornings to the former, arriving in Manchester about mid-day to attend to matters here. This means a busy time, and it is gratifying to know that Mr. Barker finds business decidedly on the up grade. The middle of September should find this volume of business even yet more increased, for at the Piccadilly Picture House on September 21, 25, 26 and 28, Walturdaws will be trade showing "Daughters of the Rich," featuring Miriam Cooper and Gaston Glass; "A Strong Man's Love," a really thrilling 'stunt' picture, featuring Albertini, the strong man acrobat; "The Girl Who Came Back," and "Has the World Gone Mad?" These are dates to be set aside by exhibitors looking out for attractive pictures.

Seen Beneath the Waves.

The J. E. Williamson's remarkable undersea picture, made possible only through the use of the Williamson Deep-sea Photographic Apparatus, entitled "Wonders of the Sea," which F.B.O. screened to the trade in this territory last week, is a film that is sure to be interesting, and ought to prove a welcome change to the regular picture-house patrons. As the story is unfolded there are many beautiful scenes which include caves of the ocean, deep sea monsters at home, and ill-fated vessels lying in their last resting place beneath the waves. Mr. Buhicrosan, the genial local manager of F.B.O., will be pleased to give exhibitors any further information they may require regarding this interesting film.

First National's New Exchange.

Mr. C. Bennett, the able branch manager of Associated First National, informs us that they have now opened their new Exchange, and it is their intention to hold all their forthcoming trade shows in their own private theatre at Orme's Buildings, The Parsonage, Manchester. Mr. Bennett has had a busy time during the past week, having held four trade shows. Exhibitors who have attended these shows have been most interested in the new premises, and there is little doubt that the future will see First National strengthening its already firm hold upon the trade in this city.

Presentation at the Gaiety.

With his usual clever showmanship Mr. L. Blattner arranged a prologue, entitled "Tales from a Studio," to the film, "The Madonna in Chains," which he has been screening this week at the Gaiety. To appear in this prologue Mr. Blattner has been lucky enough to secure the services of Lola Karsavina, the famous Russian prima donna. On Tuesday evening last a presentation was made to this lady by Mr. Hilditch, president of the Chinese and Japanese Art Society, on behalf of the members of that society in the shape of a wonderful Chinese cloak from his collection of curios, as an appreciation of her excellent work in the prologue.

Watch Committee Pass "Suspended" Film.

Manchester film folk will remember that "The Life of John Lee, the Man they could not Hang" was trade shown at the Winter Gardens on July 25, but a week later information was received by Mr. Gilling that the police authorities took objection to it. The Watch Committee thereupon decided to view it themselves, and appointed September 6 as the date. As, however, it had been booked for the first performance in Manchester at the Winter Gardens, August 20, and at the Ardwick Picture Theatre, August 27, this delay would have caused great hardship to the respective houses. When this was pointed out to the Watch Committee by Mr. Edwin T. Heys, managing director of both houses, the committee, who are mostly on holidays, were gathered together specially to see the picture on Friday, the 17th, when they immediately decided to pass it.

Early Enterprise.

The Market Street and Oxford Street Picture Houses are most enterprising in their means of letting the picture-going public knew their bill of fare each week. As early as 9 in the morning, when folk are wending their way to the office, handbills are distributed giving particulars of the films which they are showing during the current week. It is the early bird——.

Forthcoming Clarion Pictures.

Miss Seligmann, of the Clarion Film Agency, hopes to show shortly to the trade in this territory her latest capture, "The Great Alone," featuring Monroe Salisbury. She also has two British productions to offer, which are entitled "Heartstrings" and "The Audacious Mr. Squire." From these, as well as from "The Great Alone," she expects big business.

(*Continued at foot of next page.*)

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New Swedish Biograph Supers

Strength of Story and Beauty of Setting.

THE strength and beauty of films from the Swedish Biograph studios are household words among exhibitors, and the originality of direction, and the type of story, have made for these pictures a most appreciative public. It is, therefore with interest that one learns of two new productions from those studios which are just announced.

Dimitri Buchowetski, whose direction of "Mad Love," "Peter the Great," and "Loves of the Mighty" is testimony to his ability as a producer, has been responsible for a new picture, which has been provisionally named, "The Carousal of Life." It is stated to deal in a startlingly original manner with the present state of European unrest—the aftermath of the Great War—the dance of the pleasure-hunting, money-greedy humanity on the edge of a volcano. It is a strong theme, handled by a master producer, and should create a sensation on its appearance in England in the next fortnight.

An International Cast.

The Swedish Biograph Company have made a slight departure in "The Carousal of Life," for their past successes have had a strong Scandinavian atmosphere. In this picture, however, the leading lady is a Norwegian and the male star French, while thirty artistes of the additional cast are members of the Russian aristocracy of the Tsarist regime. The film itself was made in Paris, Berlin, and Stockholm.

"The Carousal of Life" took no less than six months to complete, and no expense has been spared, with the result that the interior sets are most elaborate and beautiful. The story of the picture is reported to be full of gripping interest, and there are many big moments that are certain to thrill picture-goers. In one of the special scenes there are over 5,000 people on the screen at the same time.

The Swedish Biograph Company, whose many past successes include "Guarded Lips," "The Judgment," "Honour," and "Jealousy," are of the opinion that "The Carousal of Life" will create more interest among exhibitors and the public than any other picture they have yet handled. This wonderful film, which is in seven reels, is expected in England within the next fortnight.

A Nobel Prize on the Screen.

The Swedish Biograph Company have many other activities on hand at the moment, chief among which is Mauritz Stiller's production of a story written by Scandinavia's great living author, Dr. Selma Lagerlöf. The Swedish title of this story is "Gösta Berling's Saga," and it has had an enormous sale all over the world, being translated into twelve different languages.

This great work gained a notable reward for its brilliant author, for she was awarded the Nobel prize for literature. Mauritz Stiller had a colossal task in front of him to transfer this tremendous work to the screen, and it has kept him busy for many months. The whole Swedish Press and many literary notabilities have shown extraordinary interest in this production, and the unanimous opinion is one of great praise for Mr. Stiller's superb artistic effort.

Sweden's Popular Stars.

A competition organised in Sweden to discover the two most popular screen artistes resulted in Miss Jenny Hasselquist and Lars Hansen securing the honour, and Stiller, therefore, decided to make them his stars in "Gösta Berling's Saga." British audiences, of course, are already acquainted with their work, which they have witnessed in numerous Swedish Biograph successes, and their appearance in the forthcoming feature will be eagerly awaited. There are twenty other important rôles, all being played by artistes of international reputation.

It is expected that the film will be about nine reels in length, and scenes are being made in the province of Varm Land and many other interesting spots which actually figure in Selma Lagerlöf's world-famous classic. Besides the engrossing story and the powerful acting, spectators should be entranced by the magnificence of the natural scenery in this production.

Mr. J. W. Brunius, Gustave Molander, and G. Edgren are other directors who are at work for the Swedish Biograph Company. There is little doubt that these new productions will be even better than the many outstanding features which have already come from their studios. It is certain that they will be all that time, money, and talent can make them.

ROUND THE MANCHESTER TRADE—*Continued*

Something out of the Ordinary.

On Friday last Mr. Fuller, of Fuller's Exclusives, screened to a representative gathering of the trade his new wonder film, "The Miracle of To-morrow." This was well received, and, as it deals with a subject that is entirely new, it should certainly be snapped up by exhibitors who like something out of the ordinary for their programs. There is something really uncanny about the actions of the electrical man whose doings form the central subject of the film.

J. E. Gilchrist Leaving Hepworth.

In consequence of the working arrangement between Hepworth and Ideal, Mr. J. E. Gilchrist, who has been with Hepworth's eight years, is terminating his engagement with them. Mr. Gilchrist's association with municipal affairs has made him a prominent figure in Manchester outside the business circles in which he has moved, where he has been greatly respected.

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Trade in the Yorkshire Territory.

Exchange Matters—Kilner's Closing—Film Street Disappearing—Changes on the Renting Side—Billy Greenfield's Presentation

From our Leeds Correspondent.

THERE is, indeed, real evidence of better feeling at the Yorkshire Kinema Exchange this week. Following last week's announcement of the return to the fold with their trade shows of several of the big renting firms comes the interesting news of goodwill on the part of the directors of the Exchange. "Bob" Bruce, one of the two renters' managers who were refused membership of the Exchange on the ground that their firms did not support the Exchange by holding trade shows there, has now, on further consideration, been admitted.

The Closing Down of Kilner's

It is rather hard luck that this good fortune comes along just too late to be of service to Mr. Bruce in the capacity of Leeds manager of Kilner's Exclusives, for last Saturday the office was closed down. This is especially hard as since "Bob" Bruce came on to this territory, four months ago, he has become very popular with all branches of the trade in Yorkshire, and everybody commiserates with him in his present ill-luck, and sincerely hopes that he will very soon "tie-up" with some firm—and on this territory, too.

The Disappearing Film Street.

The closing down of Kilner's Exclusives' office will, it is believed, affect in an indirect way, in regard to office accommodation, the next-door neighbour firm, Fox Films, who have their office on lease from Kilner's Exclusives. That lease expires next March, but in the circumstances Mr. W. W. Jay, the Leeds manager of Fox Films, has got all the busier in his search for new accommodation, and there are more things unlikely than that the House of Fox will be housed in fresh quarters before the year-end. There are, as previously mentioned in these notes, other film renting firms under notice to vacate premises in Queen Victoria Street. At least one firm has been under such notice for the last three years. Queen Victoria Street will, in due course, cease to be the Film Street of Leeds.

Changes on the Renting Side.

There are other interesting changes in the personalia of the renting side of the business in Leeds. "Tommy" Green, one of the old, pre-war film "boys," has been promoted from South Yorkshire representative to Leeds manager of the W. & F. Film Service, and "Teddy" Leigh from the South Yorkshire representative of Walturdaw to Sheffield representative of the W. & F. Kenneth Castlemount, the new Leeds manager of Allied Artists, from the London office of Wardour Films, has arrived on the territory. Claude Whincup has left the assistant managership of the Briggate Picture House, Leeds, to join his father, Mr. H. A. Whincup, on the renting side of the business.

Granger's and South Yorkshire.

Mr. Cyril Last, the Leeds manager of Granger's Exclusives, who has himself covered the Sheffield territory since Mr. Pickard left to go to America, is now assisted by Mr. Nutbrown, formerly of the New Century Film Service, and later, after army service in the war, with Ellesmere and Davis, whose business was subsequently taken over by Mr. A. G. Granger.

First National Changes.

Mr. T. Wilkinson has rejoined his old firm, Associated First National Pictures, Ltd., as Lincolnshire and East Yorkshire representative under Mr. R. F. Thornton, the Leeds manager. Mr. Wilkinson succeeds Mr. Deal. Mr. J. D. Grover has also come down from headquarters to take over the Sheffield and Nottingham Districts. These two A.F.N. changes took effect with the simultaneous signing of contracts policy, which came into force last Monday.

Wedding Bells.

Hearty congratulation to "Wally" Smith, one of the oldest of the Leeds film "boys," in pre-war days Leeds manager of the old firm of Thompson and Thanhauser, at present outside representative for Vitagraph in Newcastle, on his marriage last week-end to a Farsley lady, Miss Hook, who has lately resided at Exmouth, Devon, where the honeymoon is being spent.

"Billy" Greenfield's Presentations.

"Billy" Greenfield, of the Scala Theatre, Leeds, continues to put over big films with very attractive presentation, embracing special scenic, orchestral, and vocal settings. "Peg o' My Heart," with all these effects and the well-known London soprano, Miss Iliffe Park, has been a particular treat this last week. These presentations are being talked about very extensively in Leeds nowadays.

RED AND WHITE ROSES

THE MATCH THAT DIDN'T COME OFF

A HOST of supporters of the Manchester Cinema Trade Sports Association were greatly disappointed on Wednesday when it became known that the return match between the Manchester and Leeds trade cricketers, extensively advertised in trade circles to take place that day on the Stand (Whitefield) cricket ground, was cancelled.

It had been looked forward to as "the match of the season," and the Mancunians had made arrangements to field a strong side, and, incidentally, to give their visitors "a right royal time in true Lancashire fashion," as one of them said to our representative.

The disappointment was more keenly felt because it was not until practically the last minute that it was known that the game was called "off." It was on Tuesday that Harold Buxton, the Manchester trade cricket secretary, got telegraphic intimation that the Yorkshiremen could not raise a team. At that moment all arrangements for which the Lancastrians were responsible were fixed beyond cancellation: so on Wednesday a very excellent luncheon, arranged in honour of the Leeds men, was partaken of with the guests of honour absent.

A meeting of the Sports Association members followed this, Mr. Sid. Lewis presiding, and after much outspoken discussion, a resolution was passed to the effect that the Manchester Cinema Sports Association were keenly disappointed that the Leeds team had not met them that day as arranged, and that it was felt that the Yorkshiremen had not treated them in the sportsmanlike manner to be expected under the circumstances.

It is suggested by some enthusiasts that as Leeds cannot bring a team to Manchester, another match should be arranged to take place in the Yorkshire town.

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Two Sides to a Bargain

Ralph J. Pugh Replies to Victor Sheridan

To the Editor of THE FILM RENTER.

SIR,—Mr. Victor Sheridan has entirely missed, if not absolutely ignored, the main fact in the matter of outstanding exhibitors' accounts. I have not complained that my company has "been done out of money for its pictures."

I will answer Mr. Sheridan's question—"Why the bother?"—by again pointing out that a large number of exhibitors who promise to pay within a specified time treat their promise in exactly the same light-hearted manner with which Mr. Sheridan himself approaches discussion of the subject, and pay when it suits them. My complaint (and I know it to be the complaint of other distributors) is not that we have an excessive number of bad debts upon our books, but that the majority of our accounts, although good, are not settled within the period agreed upon. This point is entirely ignored by Mr. Sheridan, who bases his arguments on a false impression that the renters complain of the number of bad debts contracted.

Having misunderstood the real complaint, Mr. Sheridan flounders along in his diagnosis by suggesting that 75 per cent. of the outstanding business contracted by renters is *superfluous*, and the remaining 25 per cent. are bad debts. This is, of course, a ridiculous and misleading statement. Mr. Sheridan then proceeds to explain how this imaginary position has come about, and makes the extraordinary assertion that 75 per cent. of our customers whose accounts are overdue have signed their contract in a "spirit of gamble," which spirit has also prompted us in the same transaction. He is entirely wrong, so far as this organisation is concerned, and I suggest he is unkind to his fellow exhibitors to lay the charge at their door. I have a much better opinion of the business methods of our customers than Mr. Sheridan appears to have.

I believe the renter is generally capable of securing a satisfactory price, but I have yet to learn that exhibitors are less capable of taking care of themselves on questions of price. If, however, in Mr. Sheridan's opinion, the renter is the better business man of the two contracting parties, is there any reason why the renter should be victimised by calling upon him to finance the other fellow's business?

I am sure the problem of outstandings is one which will be solved just so soon as exhibitors generally realise that when renters state that they want payment within seven days they really mean it.—Yours, etc.,

RALPH J. PUGH, *Managing Director*,
Associated First National Pictures, Ltd.
37-39, Oxford Street,
London, W.1.
August 22, 1923.

HODGE PODGE

A BRILLIANT NEW SERIES OF ONE-REELERS

THE many members of the trade and public who enjoyed so much the clever little one-reeler, "A Ride on a Runaway Express," will be glad to hear that the director of that picture, Mr. Lyman H. Howe, has produced a whole series of similar subjects which are to be put out by Ideal Films, Ltd., under their American name of "Hodge Podge." They are said to be a remarkable combination of animated cartoon and straight photography, to which Mr. Howe has imparted all his *flair* for eerie situations, mystifying laboratory and camera work, and exciting novelties. Many of the films may be described as essays in topsy-turvydom, in which the straight becomes crooked, and the thin becomes fat, and the head does the work of the feet, and things run away with themselves and with you. And over them all presides a keen sense of fun, and as keen an eye for the beautiful.

The picture of New York, for example—the city of hustle, as Lyman Howe saw it—is a triumph of satire, humour, and sensation. The whole city, as it moves with a demoniacal speed—even to the road-menders swinging their arms at express rate—makes an intensely amusing scene.

It is almost impossible to give an adequate conception of the extraordinary variety and novelty of these one-reel subjects, each of which consists of a number of distinctive items. They were taken by Lyman H. Howe during his world travels in search of material, and for that reason have also an "interest" angle, though this is never pressed unduly in what are meant to be compressed marvels of sensation and humour

The pictures will be released one a fortnight, beginning about November 19 next.

KINEMA PROPRIETOR'S EXAMINATION.

THE affairs of James Lawrie, trading as Lawrie Carton, kinema proprietor, late of Exmouth, Devon, and now of Reading, were examined in Exeter Bankruptcy Court last week, the debtor's statement showing an estimated net surplus of £284. Liabilities were estimated at £534 and assets £846, which included £750 surplus from securities in the hands of fully secured creditors. Debtor stated that he had an interest in certain rents in Scotland, estimated to be worth £1,500. The revenue from these rents was £75 a year, the rents being held as security by a Scottish insurance company, which, in August, 1922, advanced him £750 on his life interest in the rents. He also took as collateral security a policy in the company on his life for £1,000. The surplus shown did not include contingent liabilities in respect of films booked ahead for the kinema at Exmouth. For 18 years Mr. Lawrie was a music-hall artiste, and in November, 1921, entered into partnership with the proprietor of the King's Theatre, Exmouth. He had to find £750, but did not, and 12 months later the partnership was dissolved. Under the terms of the dissolution Mr. Lawrie took over all the assets and liabilities, and gave Mr. Older an I.O.U. for the amount he had to draw for personal expenses. The business did not pay during the partnership, and Mr. Lawrie did not receive any remuneration. In January last he took over a kinema at Reading and estimated his trading losses there at £300. If all his liabilities stood he was insolvent, but if not he was solvent. The examination was closed.

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VARIETY

is the demand of the Public to-day

GRANGER'S

NEW

PROGRAMME

provides not only VARIETY
but also
QUALITY
and
100% ENTERTAINMENT

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Dr. MABUSE

The Great Unknown.

The Film Sensation of 1923, which is still breaking records everywhere.

THE THRILLING STORY OF A MASTER-CRIMINAL WHICH HAS ASTOUNDED BOTH THE PRESS AND THE PUBLIC

DECLA-BIOSCOP PRODUCTION

THE SCANDAL

From the Famous Play by
HENRI BATAILLE

WITH

Hilda Bayley and Henry Victor

A STORY OF PASSIONATE LOVE TOLD ON THE SHORES OF THE MEDITERRANEAN

Produced by - - Arthur Rooke
Photography by - - Leslie Eveleigh

GRANGER-DAVIDSON SPECIAL PRODUCTION

G E Ltd

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TRAPPED IN THE MINE

WITH

LIANE HAID

A Story of thrills and passion told in the tortuous galleries of a coal-mine

A film which has a tremendous topical interest at the present time owing to the numerous terrible mining accidents which are reported almost daily

STERN PRODUCTION

OLE BILL OF PARIS

THE

"DIFFERENT FILM"

Adapted from ANATOLE FRANCE'S Classic Novel, "CRAINQUEBILLE"

Produced by JACQUES FEYDER. Titled by W. PETT RIDGE. Featuring

MAURICE DE FERAUDY

Of the Comedie Francais

Kine Weekly:- -"One of the finest pictures the Kinema has yet produced"

Sunday Pictorial:—"A picture of extraordinary beauty and irresistible appeal"

Referee:—"It is a Showman's Paradise"

Daily Graphic:—"One of the few really great triumphs of the Screen"

Film Renter:—"Its certain to be a tremendous winner with the public"

Les Films Legrand Productions

G E Ltd

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THE DAUPHIN OF FRANCE

A wonder picture of the days when Red Revolution walked the streets of Paris

The splendid story, wonderful acting, gorgeous settings and historical accuracy will make this film a certain success with the Public

Featuring the Famous Continental Boy Actor
TIBOR LUBINSKY
in a dual role.

LONDON TRADE SHOW: New Scala Theatre, Charlotte St., W.1., Thursday Sept. 6, at 3 p.m.

Granger-Vita Production.

LOVE'S TRIUMPH

Being the love story of Don Ramiro

IN OLD CASTILLE. A THRILLING STORY OF LOVE AND WAR IN THE DAYS OF THE CONQUEST OF THE MOORS.

With MAX NEUFELD as Don Ramiro.

LONDON TRADE SHOW: New Scala Theatre, Charlotte Street, W.1., Tuesday September 18, at 3 p.m.

Granger-Vita Production.

G E Ltd

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FERRAGUS

Adapted from
"The St ry of the Thirteen"
By BALZAC

Produced by GASTON RAVEL

With STEWART ROME
RENÉ NAVARRE & ELMIRE VAUTIER

LONDON TRADE SHOW
NEW SCALA THEATRE
CHARLOTTE STREET, W1
Tuesday, Sept 25th *At* 3 *p.m.*

LES FILMS LEGRAND PRODUCTION

THE TALES OF HOFFMANN

Thr3e Love Adventures

Adapted from E. T. A. Hoffmann's "STRANGE TALES"
By I. B. MALINA.

With ***MAX NEUFELD & DAGNY SERVAES***

LONDON TRADE SHOW
NEW SCALA THEATRE
CHARLOTTE STREET, W1
Tuesday, Oct. 9th *At* 3 *p.m.*

GRANGER-VITA PRODUCTION

G E Ltd

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THE MEMOIRS OF A MONK

A Remarkable story of love and revenge

From the Novel by GRILLPARZER

WITH

Max Neufeld and Magda Sonja

LONDON TRADE SHOW:

NEW SCALA THEATRE,
CHARLOITE ST. W. 1.

Tuesday, October 23, at 3 p.m.

GRANGER-VITA PRODUCTION

M'LORD O' THE WHITE ROAD

From the Novel by CEDRIC D. FRAZER

Produced by ARTHUR ROOKE Photography by LESLIE EVELEIGH

A wonderful story of regency days that will thrill and delight the most jaded of picturegoers.

With VICTOR McLAGLEN in a dual role and MARJORIE HUME:

Released February 4, 1924.
——British Film Week——

GRANGER-DAVIDSON PRODUCTION

G E Ltd

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Trade Movements in the Midlands.

Simultaneous Signing—Leamington Kinema Case—Delysia's November Opening—Scala Staff Outing—New Manager for Smethwick Kinema—Walturdaw's Trade Shows.

By our Birmingham Correspondent

EVERY Birmingham exhibitor I encountered last week was talking with delight about First National's decision with regard to simultaneous signing of contracts. Throughout the Midlands there is a very sincere appreciation of First National's new policy, and a fervent hope that other renting firms will quickly follow the lead given them. Mr. C. H. Saunders, who came from Bristol to Birmingham recently to look after First National's interests here, is enthusiastic regarding exhibitors' reception of the simultaneous signing. He has already made many friends in Birmingham, and expects to do good business on the 1924 films. Coogan, in "Circus Days," is proving as anticipated—the big winner for the renters. A Constance Talmadge subject entitled "Dulcy" is included in next year's output. The Birmingham staff of First National has been augmented by Charles Weston, who will handle films in the despatch department and act as chief operator. Friends will remember that he was formerly with Gaumont's and other companies, and that more recently he has been in charge of the kinema at a military hospital.

Leamington Kinema Case.

Progress is being made with a scheme for developing the Royal Spa Cinema at Leamington. Such, at any rate, was the statement made to the local justices when Charles Westbrook and Margaret M. M. Fowler were fined £20, after a previous warning, for failing to provide adequate fireproof appliances in the operating chamber. No further details of the proposals for improving the premises are available at present.

For November Opening.

The Delysia, a handsome new kinema under erection at Gosta Green, almost in the heart of Birmingham, is expected to be ready for the admission of the public in November. It will be recalled that the promoters of the scheme had to demolish a block of dwelling houses to provide the site, and that they spent a considerable sum in building new houses to replace them in another part of the city.

Scala Staff Outing

All work and no play makes even a kinema staff dissatisfied with life. Not to be outdone by the Futurist employees, the staff of the Birmingham Scala, to the number of about 70, journeyed to Tewkesbury by motor char-a-banc on Sunday week, and spent a delightful afternoon in charming surroundings. Lewin P. Samuel, joint managing director, and Charlie Williams, general manager, were on the scene, and the arrangements, supervised by P. Gorton, worked very smoothly. After a tenacious struggle in a field near the Italian Gardens, the Rest of Staff beat the Orchestra at cricket by eight runs.

The Holiday Season.

Before leaving England for Berlin last Saturday for a fortnight's holiday in Germany, J. Drew, of Vitagraph's, stated that he proposed to visit the Decla Bioscope Studios in Berlin. Another holiday maker is J. T. Toovey, of the Rink Picture House, Smethwick, where Noel Raymond Miller, from the Public Hall, Redditch, is temporarily watching the interests of the Record Cinema Circuit.

New Manager For Smethwick Kinema.

Writing about Smethwick reminds me of the news that Tom Gathercole, formerly of the Oak Cinema, Selly Oak, a Birmingham suburb, has been given managerial charge of the Cape Hill Picture House. This building has been undergoing extensive interior renovations, but is now reopening and doing satisfactory business.

Music and Musicians.

Music is now an indispensable part of the picture house entertainment. Competition for good musicians is keen, and there are frequent movements. Herbert Allen, a well-known 'cellist, has taken up an appointment at the Scala, Stourbridge, while C. Whalley has left the Birmingham Futurist to join the orchestra of the Broadway Cinema, Bristol Street.

Victory Value.

Mr. P. C. Balcon, general manager of Victory Motion Pictures, Ltd., informs me that the next Harold Lloyd feature comedy will have the title "Why Worry." Mr. J. H. Jacoby, managing director, has returned from his holiday, and will shortly conclude the arrangements for trade showing "Woman to Woman." This Graham Cutts production features Betty Compson. The Pola Negri subject, "Mad Love," and the Snub Pollard and "Our Gang" two-reel comedies have proved good booking propositions.

Walturdaw Trade Shows.

Mr. Bertram Wilson, of Walturdaw's has decided to show four attractive new subjects at New Street Picture House on successive days. The dates and titles are, September 11, "Daughters of the Rich"; September 12, "A Strong Man's Love"; September 13, "The Girl Who Came Back"; September 14, "Has the World Gone Mad?"

"Wonders of the Sea."

Metropolitan opinions of "Wonders of the Sea" were endorsed by Birmingham exhibitors at the Futurist on August 19, when E. Cowan screened this fascinating subject, for release in January, 1924. The reissued Max Linder and Essanay Chaplin comedies are scheduled for public exhibition in October and November.

Mr. S. Jackson, of European, warns exhibitors that bookings on the third set of "Leather Pushers" are already getting solid, and advises those who have not sent in applications to hurry up. His latest Universal "Jewel" production, "The Shock," features Lon Chaney and Virginia Valli, the girl who won fame in "The Storm."

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SCENE FROM "INIQUITY."

Iniquity

A tremendously impressive photoplay; superbly acted and full of tense drama. A picture that is undoubtedly a great box-office attraction.

RELEASED BY WARDOUR FILMS.
Length, Eight Reels.
Release Date, November or early December.

IN many respects "Iniquity," which Wardour Films screened to the trade on Wednesday afternoon, is the most impressive photoplay that Germany has yet sent us, for not only is it a mighty spectacle, but the picture is so full of tense drama that it holds one's attention from the first moment of showing on the screen. Richard Oswald, who has produced this picture, has certainly given us a film absolutely full of action, and, above all, so finely acted that every single member of the cast plays his or her part to perfection. "Iniquity" is a story of the Borgias, and if the producer has taken liberties with history it has been for the sole purpose of presenting a truly thrilling entertainment. Many of the German photoplays that have reached this country have been distinguished for the remarkable acting of the principals, but no picture that has yet come to England has contained such wonderful portrayals as those of Conrad Veidt as Cæsar Borgia and Liane Haid as Lucrezia Borgia. Both these great screen artistes—Liane Haid, one of the most beautiful women ever seen on the screen, and Conrad Veidt, a tall and impressive actor with a wonderful power of expression — give performances that are literally perfect. The producer has, around these two characters woven a story that is full of action and never flags for a solitary moment. There are many tremendous scenes, and in the later period of the film where Cæsar Borgia attacks the fortress of Pesaro, the crowd scenes are extraordinarily well handled. Excellent, however, as are these battle scenes (and they are among the finest that we have seen) the earlier parts of the film dealing with the lust and desire of Cæsar Borgia are moments of really tense drama. The story of this film is as follows: In 1495 Prince Alfonso, on his way to meet his bride, Lucrezia Borgia, stops at an inn where he rescues Fandanga, a beautiful gipsy girl, from a ruffian, and falls in love with her. He waits at the inn for a message from her, and is eventually taken blindfolded to the Pope, where he finds Lucrezia Borgia is none other than the gipsy girl. The surprise ripens into deeper love, which embitters the hatred of Cæsar Borgia, who is informed by his bravoes that a beautiful girl, Naomi, to whom he has taken a fancy, has a lover—his brother Juan. Cæsar issues orders for Naomi to be abducted, and his brother Juan to be murdered. Eventually the magnificent wedding ceremony of Alfonso and Lucrezia takes place, and the envious Cæsar, mad with jealousy, orders the assassination of Alfonso and all Neapolitans in Rome. Alfonso, hearing of this, flees to Naples, and Lucrezia implores the Pope to rescind the diabolical plans of Cæsar, but of no avail. Alfonso, her husband, is assassinated, and Lucrezia, in despair, turns to a former lover, Giovanni Sforza, who again declares his love for her. She promises to become his wife at a price—and that is the head of Cæsar Borgia. An opportunity arrives later when Cæsar Borgia's troops are attacking the fortress of Pesaro, which Giovanni is defending. Cæsar's troops are thrown back again and again, but, determined to meet Cæsar Borgia face to face, Giovanni goes out and challenges him to a duel. They fight desperately, and both men are mortally wounded. Slowly Lucrezia approaches them. Her first glance falls on Giovanni, and kneeling before him she reverently kisses the dead man who had revenged her, then slowly going up to the dying Cæsar, she cries—"Alfonso is avenged." It seems as though he would spring upon the woman whom all his life he has loved; but his strength fails him, and Cæsar Borgia is dead.

SCENE FROM "INIQUITY."

Liane Haid as Lucrezia Borgia gives an extraordinarily fine portrayal of her part. It is not the accepted idea of Lucrezia, of whom we have read as a woman of devilish wiles, but the part as played by Liane Haid depicts her as a loving girl anxious to protect her lover from the machinations of Cæsar Borgia. Liane Haid takes the dual rôle of Fandanga and Lucrezia, and acquits herself extraordinarily well. Beautiful to a degree, in the scenes where she denounces Cæsar she is extraordinarily impressive, and her performance could not possibly be bettered. Conrad Veidt as Cæsar Borgia gives one of the most impressive portrayals yet seen in a motion picture. He is the sinister and lustful Cæsar to the life, and held the attention of a crowded house throughout. Mr. Veidt's performance ranks among the really great ones on the screen. Supporting these two talented artistes are Paul Wegener, Kate Oswald, and Albert Bassermann, all of whom give fine support to the principals. Many of the scenes in this picture are wonderful spectacles and thousands of supers are engaged. The photography is excellent throughout, some of the shots being beautifully done, whilst the lighting is extraordinarily good. The film abounds with big moments, and some of the studio sets are among the biggest seen in motion pictures. It

Review of Ne

All About This

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w Productions.

Week's Pictures.

is obvious that Richard Oswald has not spared money on this photoplay, for it bears the stamp of being produced on a colossal scale. "Iniquity" is certain to make a tremendous appeal to the public, who cannot fail to be impressed by the superb acting and fine scenes contained in this production, and it is distinctly a picture that is a great box-office attraction.

E.W.F.

SCENE FROM "OUT TO WIN."

Little Old New York

An unusual picture of New York a hundred years ago acted with great charm.

RELEASED BY GOLDWYN.

Length, Eight Reels.
Release Date in London, Immediately.

"LITTLE OLD NEW YORK," the Cosmopolitan picture which Goldwyn's released for its premiere run at the Empire on Monday night, can quite definitely be stated as a real triumph for Miss Marion Davies. A few months ago we saw this Cosmopolitan star featured in a picture of English history, where she did not shine to such great advantage, but in this photoplay of New York in the days of 1807 this talented screen actress has the chance of her life and certainly takes full advantage of it.

"Little Old New York" is an unusual picture and may conceivably not be understood so much in the provinces as it is certain to be in London, but it is a photoplay intensely interesting and so beautifully produced that it is worth the attention of every exhibitor. At the present moment the chief defect is its length and a tendency to dragging in the first part, which should be attended to without delay. America has, in this photoplay, really produced a picture that is full of colour and has a real live story woven into it. The scenes and settings, with their old world costumes, introducing such names so well-known as John Jacob Astor and Cornelius Vanderbilt, and picturising, as they do, the early life of these men, are exceptionally holding.

Finely acted as all the characters are, small wonder is it that it found instant favour with an audience composed for the most part of members of the trade on Monday night. The story of this picture deals, in brief, with a pretty Irish colleen masquerading as her brother in order to inherit a fortune. The Irish girl is played to perfection by Marion Davies, and her performance carries the picture over to a remarkable extent. Miss Davies makes the character of the shy lad peculiarly entrancing, and the various troubles that she falls into in order to keep up the impersonation are wonderfully well done.

Into this picture the producer has given us an old-world setting introducing us to John Jacob Astor, as a fur dealer, and Cornelius Vanderbilt, as a ferry boat proprietor. We see the beginning of the first steam boat in America, and there is tense drama introduced when Patricia O'Day gets thrashed at a whipping post. The whole picture is so full of colour that its very unusualness is certain to appeal to the jaded picture-goer. The atmosphere is retained to a remarkable extent in the picture, and with its old-fashioned costumes and revels, some of the scenes are ofttimes sheer delight to the eye.

The producer has been fortunate in having a remarkable cast portraying the principal characters in this particular photoplay. The star, Marion Davies, has never given such a convincing performance as she does in this picture. With an exceedingly difficult part to portray, Miss Davies as the shy lad, who blushes on hearing a doubtful story, and who seeks on every possible occasion to help the alternative heir, is always in the picture, and the big scene where she stops a prize fight by ringing the fire alarm in order to save Larry's money is a real triumph for this talented actress.

Supporting her is a splendid company of artistes, including Mahlon Hamilton, Harrison Ford, J. M. Kerrigan, to mention a few, all of whom help to put the picture over by their exceedingly fine portrayals of the various parts they have to act.

Undoubtedly the best part of "Little Old New York" is the faithfulness of its settings and scenes, and the producer is to be cordially congratulated in this respect. The film badly needs cutting, as the first few thousand feet drag somewhat considerably, but in its later episodes there is action and tense drama. "Little Old New York" is a picture that should be seen by every exhibitor, for it provides him with the opportunity of showing his patrons something new in film production. A special note must be given to the exceedingly fine musical setting which was such a feature on the first night, and which helped the picture over to a remarkable extent.

E.W.F.

SCENE FROM "LITTLE OLD NEW YORK."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Out to Win.

Melodrama at its best. A splendid picturisation of the well-known Shaftesbury Theatre success.

RELEASED BY IDEAL FILMS.

Length, 7,000 *feet.*
Release Date, Not Yet Fixed.

WHEN "Out to Win" first appeared in this country and the United States as a serial story from the combined pens of Roland Pertwee and Dion Clayton Calthrop its success was instantaneous, and when adapted to the stage it enjoyed a highly remunerative run. Now, Ideal Films have assured for this story enthusiastically appreciative audiences wherever the film version is shown. The picture has, indeed, almost every factor that goes to make a first-class showman's proposition. Thrills galore, love interest, exteriors such as only the English countryside can show, good interiors and splendid acting on the part of all the principals are all here. In fact, it is difficult to imagine any hall where this picture would fail to draw big business.

The story, briefly, is of two rival groups of financiers who are endeavouring to obtain controlling interests in a Balkan territory where a young Englishman, Anthony Barraclough, has discovered a radium field of fabulous value. The British group, who are backing Barraclough in his efforts to return to the State in which the field was discovered so that he can obtain a concession, find themselves checked at all points by a powerful foreign group, the leading spirit of which is one Van Diest. The ring is aware of the existence of the radium field, but do not know where it is located. For this reason they want Barraclough in their hands. The Englishman finds every line of egress from London—road, rail, river or air—barred to him. The backers, however, resort to a clever stratagem, and substitute for him a remarkable double named Richard Frencham Altar.

Altar, who nurtures an old grudge against Van Diest, is only too anxious to strike a blow against them. His supposed rejected fiancée, Auriole Craven, upbraids him for his desertion and tells him she has joined the enemy group. Altar takes a great liking to her, but just as he is on the point of showing her out, Van Diest and his associates appear on the scene and kidnap him. Meanwhile, the real Anthony Barraclough gets clean away, reaches his destination, obtains the concession, is protected as far as the frontier, and is promised an airship at a point in France to take him safely to England.

Meanwhile, one of Van Diest's agents becomes suspicious as to the real identity of the prisoner, and with an associate named Comberstone tracks Barraclough to his mother's villa in Brittany. Barraclough, however, cleverly escapes and reaches the airship in safety. But the agent, Smith, has already anticipated that move, and planted Comberstone on board the dirigible. At night Comberstone breaks into Barraclough's cabin with the intention of stealing the concession. A fierce fight ensues, in which Barraclough is knocked partially unconscious. The airship catches fire. Barraclough escapes by parachute and hurries to his sister's home, setting out immediately for London—pursued by Comberstone.

Meanwhile, Altar is holding out. The Van Diest crowd induce Auriole to try and break him down. She fails, and then recognises that he cannot be Anthony Barraclough. In a thrilling scene, she helps him to escape and drives him away in her car. . . .

Barraclough is nearing London. His car is wrecked. . . . Altar and Auriole are driving near by. Auriole takes Barraclough into her car and brings him safely to London. . . . Other adventures and misadventures follow, but at length the situation is saved. Barraclough and his backers have trumped their enemies' cards and won handsomely . . . Altar has his reward, too, in the hand of Auriole Craven.

The film is, without doubt, a credit to all concerned, especially to Denison Clift, who has proved himself to be a director of outstanding ability. Every scene and incident bears the impress of realism, the crash of the great flaming airship being a masterpiece of stagecraft thoroughly deserving the applause it drew from the trade show audience.

In the dual rôles of Barraclough and Altar, Clive Brook gives a fine, virile and convincing performance. Indeed, this picture is one of the most excellently cast we have seen for a considerable time. Of the lesser rôles the performance of A. B. Imeson as an unscrupulous stick-at-nothing financier calls for special mention. The picture, in short, is one that can be safely recommended as an excellent proposition to all showmen.

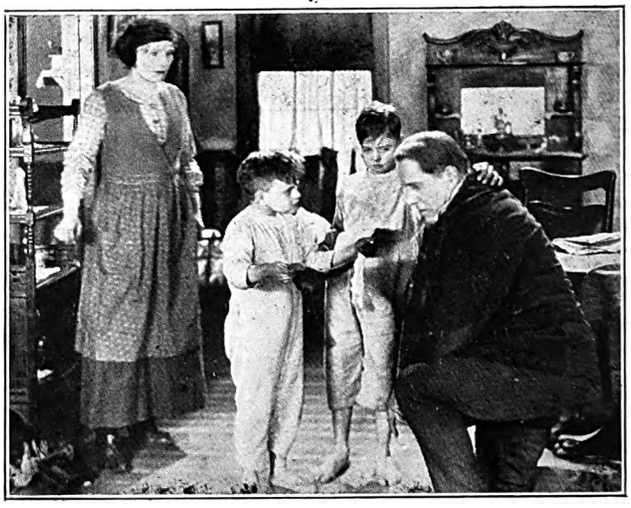
The Empty Cradle.

A sob-stuff drama in which the pathos is overdone.

RELEASED BY ARTISTIC FILMS.

Length, 6,000 *feet.*
Release Date, December.

IT is quite evident that the producer of "The Empty Cradle," which Artistic Films screened to the trade last week, had in his mind the success of such pictures as "Over the Hill" and "The Old Nest," for he has atttempted in this photoplay to give more sob stuff than appeared in the whole of the previous two pictures put together. Certainly it can be said that he has succeeded, but in doing so he has given us a picture that is not only dreary and artificial, but to any intelligent audience will certainly be boring in the extreme. It is



SCENE FROM "THE EMPTY CRADLE."

doubtful whether any picture of mother love that has ever been screened is so entirely long drawn out, and contains such a tremendous amount of wearisome pathos.

The story has obviously been written with the idea of drowning an audience in tears, and deals with Alice Larking, who marries a blacksmith and enters on a life of poverty. She has three children, two boys and a baby, Louise. The family are terribly hard up, and she and her husband are unable to give the children any Christmas toys. She pleads with her wealthy aunt to come to her assistance, but the aunt is adamant. Returning to her home on Christmas Day she finds her husband has been apparently blinded by an explosion whilst busy on

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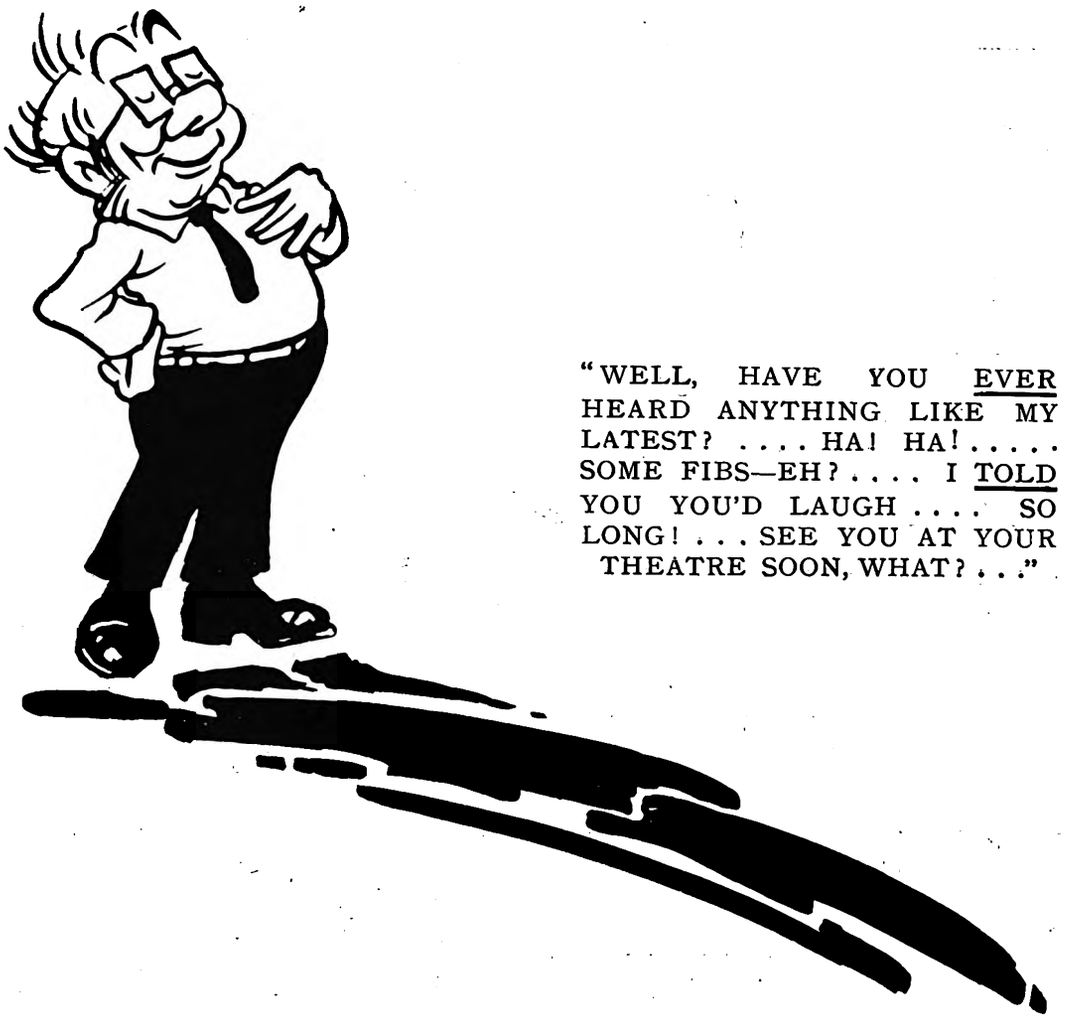
Colonel Heeza Liar



"WELL, HAVE YOU EVER HEARD ANYTHING LIKE MY LATEST? .... HA! HA! ..... SOME FIBS—EH? .... I TOLD YOU YOU'D LAUGH .... SO LONG! ... SEE YOU AT YOUR THEATRE SOON, WHAT? ..."

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TWO SURE

"WOMEN MEN MARRY."

"Women Men Marry."

6 *Parts.*

CASTS:

E. K. LINCOLN,
FLORENCE DIXON,
HEDDA HOPPER,
CYRIL CHADWICK,
JULIA SWAYNE GORDON,
MARGARET SEDDON.

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LONDON—Walker's Pictures (1918), Ltd.,
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YORKSHIRE—Charles Thompson, 97 Albi
MIDLANDS—Sovereign Exclusives, Ltd.,
SCOTLAND—The Bendon Trading Co., I
SOUTH WALES—Paragon Films, Ltd., 35
FOUR NORTHERN COUNTIES—North

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"PARTED CURTAINS."

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n Mutual Films, Ltd., 65 Thornton Street, Newcastle-on-Tyne.

"Parted Curtains."

6 *Parts.*

CASTS:

HENRY B. WALTHALL,
MARY ALDEN,
MICKEY MOORE,
EDWARD CECIL,
MARGARET LANDIS,
WILLIAM CLIFFORD.

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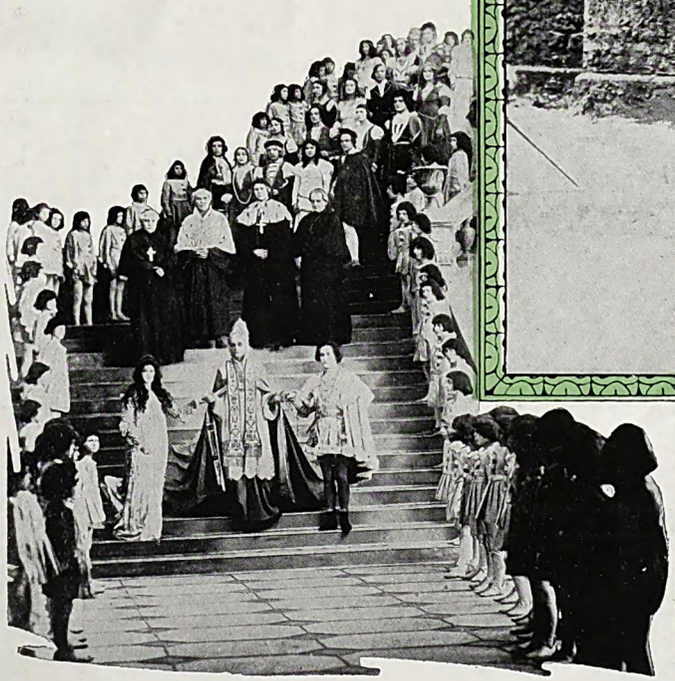

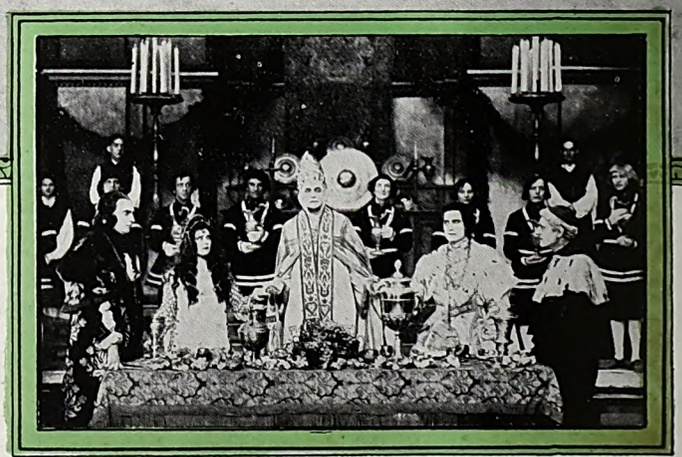

A TREMENDOUS SPECTACL
THRILLS AND PASSION —

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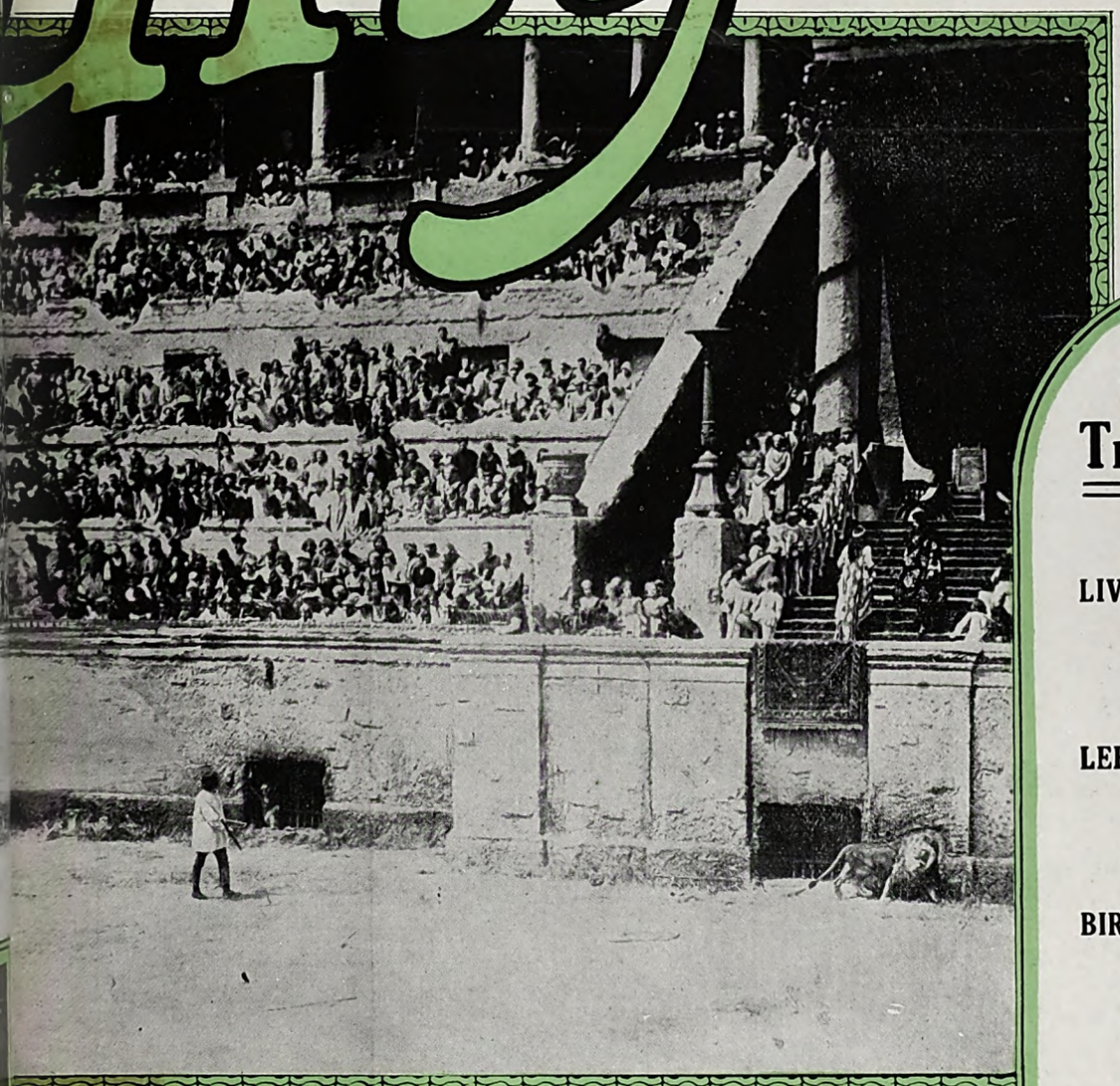
A STORY OF the BORGIAS by HARRY SHEFF



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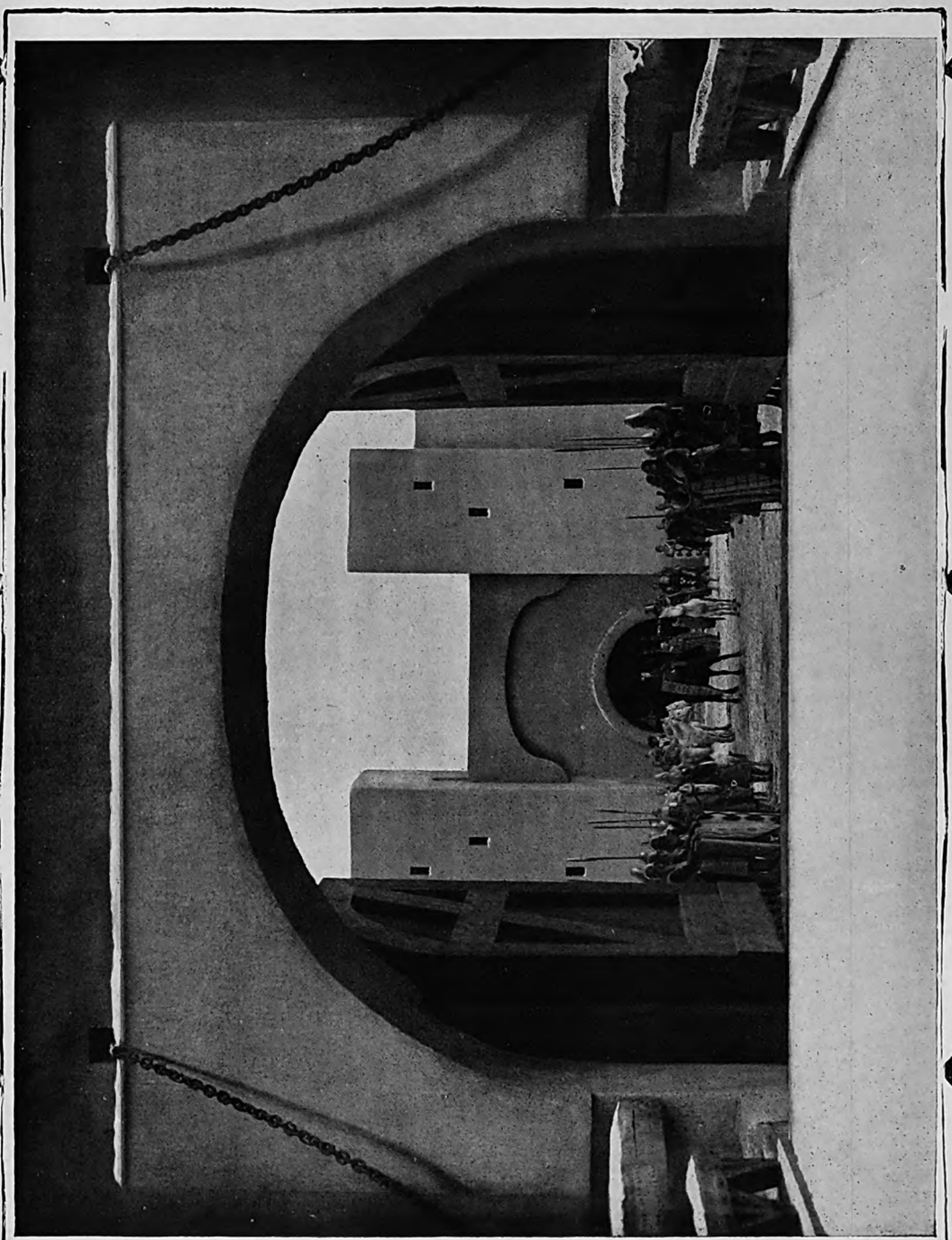

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"I say, sir, one simply must lift Fairbanks and this 'Robin Hood' out of the ordinary groove of even great pictures; one is forced to say of Fairbanks that he is a world artist who has given to mankind an immortal masterpiece"—

A letter by Charles Aldin to the New York Times.

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"DOUGLAS FAIRBANKS *in* ROBIN HOOD"

Directed by ALLAN DWAN

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REVIEW OF NEW PRODUCTIONS—*Continued.*

an invention with which he hoped to improve the family fortunes. A specialist is suggested, but the mother is distraught with the knowledge that she has no money in which to secure the requisite attention for her husband. While this scene is in progress, Mrs. Robert Lewis, the wife of a former suitor of Alice, is living alone in splendour, her husband having parted from her because she cannot give him a child. She conceives the idea to adopt the daughter of Alice Larking, and whilst Alice is striving to think of some way to get money, her lawyer appears and offers her fifty thousand dollars for her to let his client adopt her baby. After a struggle she consents to do so, first tracking the lawyer to the home of Mrs. Lewis.

By the aid of the money secured for the child, the Larkings rise from poverty to affluence, but Alice never ceases to regret her decision, on every possible occasion seeking some pretence that will enable her to see the child. Invited to a dance, Alice, hoping to snatch a few moments with her baby, disregards her husband's jealous command that she should keep away, and goes to the Lewis's. He follows, and in a moment of jealous madness, shoots at Lewis, and injures the child. Confessions follow, and just when the situation is at its height, it transpires that the whole thing is only a dream.

This is a brief outline of a story which has a somewhat commonplace ending, and is played exceedingly slowly throughout. Frankly, it is impossible to praise this production, despite the fine acting of Mary Alden, who is literally wasted in the production. Many of the scenes are so entirely artificial and full of mawkish sentiment that instead of being moved to sympathy one is merely irritated. " The Empty Cradle " is a picture that should be seen by exhibitors, for though it may go down in some districts it is not a picture that is suitable for every kind of audience.

Lost in a Big City.

Melodramatic story with many impossible situations put over with thrills.

RELEASED BY WESTERN IMPORT CO.

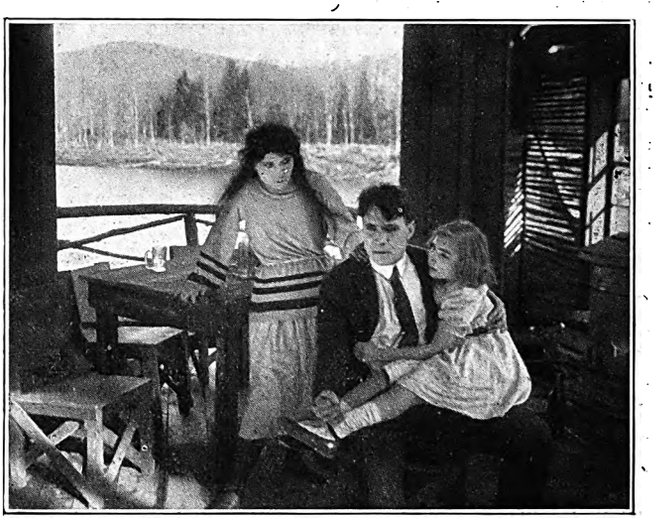
Length, Seven Reels.
Release Date, January 21, 1924.

"LOST IN A BIG CITY," screened by Western Import, might fittingly be described as a shilling shocker transferred to the screen, for it has all the elements of rank melodrama stamped all over it.

The ingredients comprise a wife with a blind child and deserted by her husband, seeking him in the big city, only to die in despair; a brother seeking vengeance, husband decamping with child, and perilous chase with motor launch, motor-car, and aeroplane. The early stages of this picture move particularly slowly, but what they lack in the beginning is made up in the end, where the action is more gripping and moves far more quickly. The story is very much like a novelette, and in the first reels the producer has attempted to get as many sob throbs as possible into the picture, with the result that its action is very slow, and the picture badly needs cutting.

In brief, the story is as follows:

Returning from Alaska, Harry Farley finds his sister, Helen, and her little blind daughter, Florence, living in terrible poverty. Helen's husband, known as " Richard Norman," has deserted her, and, hearing that he was still living, Farley determines to find him and avenge his sister's sufferings. In the meantime " Norman," whose real name is Sidney Heaton, has married again. He frequently taunts his wife, Blanche, with her love for Ned Livingston, a young trooper, and also for her interest in Harry Farley, who had saved her life in Alaska. Farley's sister dies, and, his love now centred upon the child, he determines to have an operation performed to restore her sight. But Heaton decides to kidnap the child, and with the help of Salvatori, a saloon keeper, tries to make his escape to a " bootleggers' " cabin in the Adirondacks. Salvatori's little nephew, Guboni, is told to bring the child to the saloon, and there Heaton seizes her and makes off by motor. Farley, boarding an aeroplane, is soon in pursuit. Left alone, little Florence finds her way out of the cabin and, wandering sightless to the cliff edge, falls into the lake below, but Blanche, in her canoe close at hand, dives to the rescue. Farley arrives to find his niece safe in the arms of the woman he had met and loved in Alaska. Meanwhile, Heaton had shot his accomplice for betraying his past to Blanche's father, and at the cabin finds himself confronted by Trooper Livingston, who has traced him. Knocking Livingston insensible, Heaton flings him into the cellar and sets fire to the place, only to meet his own fate later when his car plunges over a precipice. Blanche begs Farley to save Livingston, and after a desperate fight with the flames Farley emerges triumphantly with the man he now knows to be his successful rival. At Blanche's wedding Farley acts as best man.



SCENE FROM " LOST IN A BIG CITY."

The scenes in this photoplay where Heaton is pursued by Harry Farley are well carried out, and in particular the scene where the motor crashes over the bank is very realistic. There is plenty of action in the later stages of the film, albeit the story is extremely far-fetched. John Lowell and Baby Ivy Ward carry off the chief acting honours, the latter being exceedingly good in a very difficult rôle. " Lost in a Big City " is a picture that is suitable for audiences who like strong meat, who certainly will not be dissatisfied with this production.

Pagliacci.

Famous opera made into a fine dramatic film, which should do well anywhere.

RELEASED BY NAPOLEON FILMS.

Length, Six Reels.

Release Date, Not Yet Fixed.

THE adaptation of an opera story for presentation upon the screen is always something of a speculation, as it is often difficult to determine how much the musical co-efficient is responsible for putting over the story upon which the opera is built. " Pagliacci," however, which has been produced for G. B. Samuelson, has set all doubts at rest, for in this really

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REVIEW OF NEW PRODUCTIONS—*Continued.*

entrancing picture there is entertainment of a very high order, which will bring patrons, time and again, to witness its screening. Its scenic backgrounds are often most enchanting, for it has been taken in part on the snowy mountains of the Tyrol and, as well, in the sunlit towns of Northern Italy. There are some very fine effects shown, particularly a carnival in progress in which all the artistes concerned show a real carnival spirit and keep things moving. This is excellently presented in colour. The views of the mountains and snow, in which the first part of the picture takes place, are very fine, and a novel adaptation of the chase of the thwarted lover after his loved one is good. In this case he descends from the snow-clad hills on "skis" and meets the girl's abductor on the lower passes as the latter is driving her away in a sleigh.

The story as told on the screen shows Nedda, the daughter of an innkeeper, who falls in love with the aristocratic Sylvio. She is loved by Tonio, a poor musician, who is distraught at Nedda's attraction for the aristocrat. Nedda and Sylvio go to a fête and a storm coming on the girl is prevented from reaching her home. Her father, feeling her compromised, thrashes her, curses her, and turns her from the door. Sylvio seeks to take her away, but is prevented by Tonio, and the two men fight together in the snow. The girl, meanwhile, wanders on and falls in with a band of strolling players, whose leader, Canio, marries her. Later, Tonio, now a cripple as the result of the fight, joins the troupe as jester. The fourth angle of the situation is provided when Sylvio appears one night in the audience. Canio discovers Nedda with Sylvio, and his jealousy is aroused. When they are acting together, Canio stabs Nedda, and Sylvio, springing upon the stage, is also stabbed to death.

This final scene of intense tragedy is wonderfully well acted, a climax in acting being reached that demands unstinted praise. Adelqui Millar has made of the part of Canio something to be remembered in screen acting, gathering up all the dramatic possibilities into a real *tour de force*. Lilian Hall Davies plays the heroine, and makes a charming one, and Campbell Gullan's Tonio is also well studied and performed.

Most halls will find this picture a great attraction, popular halls especially, for the melodramatic note is strongly stressed, and the colour section of the carnival gives a fine life to the picture. The great point in the direction which atones for an occasional weakness is the way in which the strength gathers unmistakably for the final climax. The picture has good all-round qualities, which should make it a great success.

Remembrance.

A "father love" picture, badly balanced and over sentimentalised, but with good acting principals.

RELEASED BY GOLDWYN.

Length, Six Reels.
Release Date, Not Yet Fixed.

RUPERT HUGHES, who has written and directed this picture, has apparently attempted to give something in the nature of another "Old Nest," only in this instance, instead of being a mother love, it deals with the trials and troubles of the father, the net result being an extraordinary story which is difficult and somewhat bewildering to follow.

The author has set out to excite the sympathy of the kinema public for the father of a family, but after the first reel he has let his subject get entirely out of hand, and has over-stressed the sentimental side in a manner that negatives his object. The result is that instead of exciting a warm sympathy for his chief character one becomes somewhat bored by the stupid manner in which the old man handles his family. The picture sets out to show how an apparently prosperous store owner is forgotten, except when it is convenient to remember him, by his family, whilst they prefer to go from extravagance to extravagance with the money that he slaves to make. His children ultimately learn a lesson when illness from overwork nearly robs them of the source of their money.

Rupert Hughes has taken this as his theme, and it cannot be said that it makes a very impressive picture. The film is such an extraordinary mix-up of scenes, that at times one wonders what it is all about, and the father, though cleverly acted as

SCENE FROM "REMEMBRANCE."

he is by Claude Gillingwater, entirely fails to excite one's sympathy throughout its entire length. Apparently in the home of this man, who has built up a large business, his children live in extravagance, and the old man greets them on every occasion they visit him at the office with, "How much do you want?" He gives way under the strain, and during his illness his children apparently see the error of their ways and their own selfishness.

This, at least, is what Rupert Hughes has attempted to portray on the screen, but his scenario is so badly balanced and set with such impossible people, that the whole result is a photoplay that is full of mawkish and unreal sentiment. Claude Gillingwater, as the old man, works hard, and it is not his fault if he does not entirely gain the desired result. He is supported by Kate Lester, Patsy Ruth Miller, Cullen Landis, who are distinguished amongst a large cast.

"Remembrance" is a picture that exhibitors should see for themselves. They are best able to judge if this picture will appeal in their theatres, but it is doubtful if it is a photoplay that will appeal to every kind of audience.

Dark Secrets.

Fair average picture with medical hypnosis as an incident.

RELEASED BY FAMOUS-LASKY.

Length, Five Reels.
Release Date, January 24, 1924.

THE grant of a "U" Certificate to this Paramount picture is rather difficult to understand in the light of the Censor's refusal to grant a similar certificate to a perfectly innocent boxing film. Not that the present film is evil, but there is one scene where the villainous Oriental doctor, having cured the girl of her lameness, makes his way to her bedroom to demand the reward for which he has bargained harshly, and such scenes are usually sufficient to mark films as "A" Certificate pictures.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The picture possesses signs of having been cut down from a greater length, and thus there are some large gaps skilfully bridged, very often with a good sub-title, but only less evident because of this. Dorothy Dalton has the star rôle, and plays it in her well-known manner. She is an untamable American girl, the fiancée of Captain Lord Wallingford, of the British Army. He has given her two Arab horses, and with her dare-devilishness she rides one of them in a race and is thrown, with the result that she becomes a cripple. Rather than spoil

SCENE FROM "DARK SECRETS."

her lover's life she breaks off their engagement, and he returns to Cairo to his regiment and takes to drink. His brother officers write to her asking her to come to him, which she does, and then perceiving that it is her duty to become well again by whatever means are possible, she places herself under Dr. Ali, the rascal who by hypnotic power secures her return to normal life. When he demands his price she demurs, and when he endeavours to secure it by force he is stabbed by Biskra, an Oriental manservant. She has, however, been condemned again to her cripple chair, and it is only when Biskra pretends to stab Lord Wallingford that she regains her ability to walk in endeavouring to save him, and the film ends with the two lovers in each other's arms.

Films with a touch of the superstitious or hypnotic seem to be quite favourites in American studios, but the average English patron is not specially attracted thereby, and although the technique of the picture is well-nigh faultless, and the uniforms of British officers correct (quite an achievement, this), the story is not so outstanding as to command universal applause. It will find a useful place in an average program, especially where Dorothy Dalton's more ambitious efforts have secured a public for her.

Daughters of the Rich.

An average film in which too many complications are set.

RELEASED BY WALTURDAW.

Length, Six Reels.

Release Date, Not Yet Fixed.

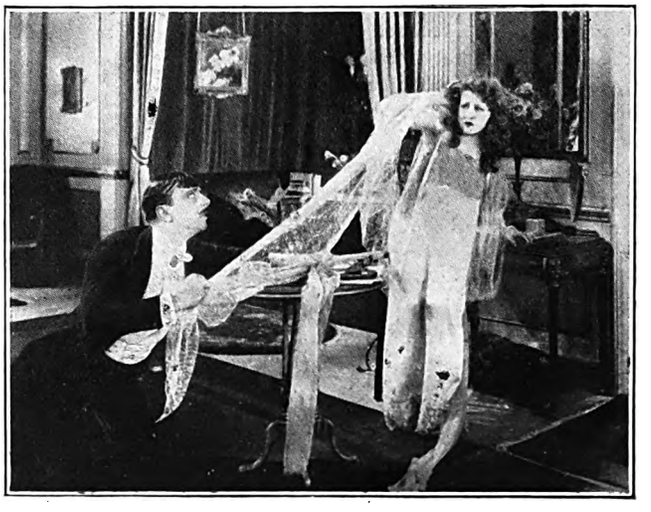
MIRIAM COOPER is a most attractive screen artiste, and her appearance immediately upon the opening of this picture promised well that the film would make an attractive bit of entertainment. This promise remained for the first few hundred feet, until a new story, or phase of the story, was entered into, the chief feature of which was the delightful silly-assing of Stuart Holmes. After this the picture became such a complicated business that it was difficult to keep its threads free from entanglement, while the story itself suffered considerably in quality. The familiar super-orgy scene is introduced with very little warrant, and other incidents strike one as strained and somewhat artificial. It is not until the close and the reunion of Welden (Gaston Glass) and Maud (Miriam Cooper) that the simpler and more effective note with which the picture opened is again evident.

The daughters of the rich are Maud Barhyte, who does settlement work among her less wealthy sisters, and Sally Kandy, in love with Gerard Welden, but forced to marry the asinine Count Malakoff to satisfy her mother's ambitions. The Count marries her for her money, already having a mistress in Mlle. Giselle, a luxury-loving person, with a leaning towards pet dogs and monkeys. The Duke and Duchess reside in the Elysee Hotel, Paris, where Maud, her father, and Gerard Welden are also spending a holiday. Realising the situation between the Duke and Mlle. Giselle, the Duchess endeavours to set him free, and throws Maud as much as possible in the way of the amorous but foolish Duke, doing her best to win Gerard Welden. The last-named sees the Duke enter Maud's bedroom at night and is astounded. The following day the two fight a duel, in which both men are wounded. Maud and her father had arranged to leave for a country trip, and the girl had not known of the stain upon her honour, as she had cheerfully exchanged rooms with Mlle. Giselle at the Duchess's request. She leaves a note for Welden with the Duchess, which the latter withholds.

The Duchess (Sally) nurses Welden and the two later drift round the world together until the man finds a letter which makes him aware of the exact circumstances concerning which the suspicion has arisen. He quarrels with Sally and she shoots herself. The papers are full of the scandal, but a letter to Maud from the dead Sally, brought by her maid, clears the air and Gerard Welden and Maud are at last united.

This film is so full of complications and artificialities that it will disappoint folk who like a good dramatic story into which no tedium enters. The most dramatic moment is that which portrays the end of Sally—there is quite a fine bit of dramatic matter here. The orgy scene, where girls ape round in a poor imitation of horses, however it may appeal to American patrons, will not attract here, and could be cut without great loss.

Josef Swickard has a small, dignified part, of which he makes the best, and as before mentioned, Miriam Cooper, Gaston Glass, and Stuart Holmes do their best with their respective parts. The same applies to Ruth Clifford as the somewhat sad-looking Sally. Ethel Shannon gives a bright interpretation of Mlle. Giselle. But except here and there the demand upon the artistes is not heavy.



SCENE FROM "DAUGHTERS OF THE RICH."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Broad Road.

Average program picture with little that is outstanding

RELEASED BY ARTISTIC FILMS.

Length, Six Reels.

Release Date, November.

THIS Associated Authors' picture, trade shown in London on Tuesday, is of that type which, like Tennyson's brook, might go on for ever, for the incidents which make it up are of a kind that are inexhaustible. The marriage of the man and the girl is imminent as the play closes, but had it been thought necessary much might have been introduced to delay this event for another couple of thousand feet. It runs pretty much on conventional lines, but will be accepted in some districts as quite a useful program picture.

SCENE FROM 'THE BROAD ROAD."

Manners are freer in America than here, so when Mary Ellen Haley got fed up with the slaving on the farm, washing, etc., and escaped to the city, and found the "broad road" facing her, she threw her last dime into the street. This attracted Jack Tifton, limberman, who promptly walked upstairs into the girl's bedroom, sympathised with her, paid her back rent, and took her off with him to Ma Fannings, the lumber proprietor's wife, as he was sure she needed help—all this with a naiveté which disarms criticism. Then Bud Ashley makes untrue statements about the girl; the two men fight; Tifton swears he will get Bud with a gun; a man is shot; Tifton is blamed and arrested. He escapes, however, dives over a bridge, and, being shot at by the sheriff, is believed dead. He robs a car, brings the money to the girl, is seen by Ashley, who steals the money and plans to arrest Tifton. Tifton, however, arrests him; another fight takes place, and in the end Ashley is shot by the breech of his own gun exploding.

The leading parts in the picture are taken by May Allison (Mary Ellen Haley) and Richard C. Travers (Jack Tifton). They are adequate to the demands made upon them, but nowhere are these demands severe. Some delightful little shots of scenery lend charm to the picture, which will be found useful in programs of medium class halls.

The Midnight Guest.

Variation of conventional story which makes a moderate program picture.

RELEASED BY EUROPEAN.
Length, 4,950 *feet.*

Release Date, January 28, 1924.

THERE is very little that is original in the story of this picture—the idealist who seeks to raise a girl to a higher plane, his friend who doubts him, and the coming true of the idealist's prophecy. The producer has found himself able to introduce the very necessary—from the American point of view—spectacular dance, with very scantily dressed dancers, but these intrude rather aggressively into a story which does not need it.

Gabrielle is an orphan girl in the underworld under the domination of Monks, a burglar. In an attempt to rob the home of John Chatfield, a wealthy young man who is an idealist, Monks is captured by the police, but Gabrielle is hidden from them by Chatfield and by Marshall Dryden, his friend, although Dryden tells Chatfield that it will be useless to give Gabrielle a chance. But Chatfield induces his aunt to take the beautiful young thief under her tutelage. Dryden goes to Africa for two years, returning to find the girl grown into a beautiful woman. He asks her to run away with him; Chatfield overhears and orders him from the house. Disgusted with himself, Dryden plunges into dissipation.

Hearing of this, Gabrielle leaves Chatfield's home, where she has been living chaperoned by the aunt, and suddenly presents herself at a wild orgy at Dryden's home. On her offering herself to Dryden he is torn between two emotions—disgust at his orgy and temptation to possess himself of the woman. He orders all his guests from the house—Gabrielle retires to a room upstairs. Dryden, over-tempted, steals up to her room. But there he is interrupted by the entrance of Chatfield, demanding to know if Gabrielle is there. While Dryden is denying her presence, Gabrielle appears where the men are wrangling in the hall below. Also suddenly appears Monks, the burglar, released from prison and hungering for revenge. When he shoots at Gabrielle, Dryden jumps in front of her and receives the bullet. In the end we find Dryden convalescing, and the love between them is too strong for Chatfield to combat.

This picture is beautifully photographed, especially in the "orgy" scenes, but really the story is too frail to support the elaborateness of this scene. The acting of Grace Darmond, Mahlon Hamilton, Clyde Fillmore, and Mathilde Brundage is adequate without being outstanding.

In some districts this picture will make an acceptable program item, but the more critical among patrons will find it somewhat unsatisfying.

Kinemas for educational purposes are to be installed in fifteen Vienna primary schools. The city council recently voted a sum of 560,000,000 kronen (£1,680) for this purpose.

Maxim Gorki, the great Russian writer, has just completed a new film libretto, "The Life of the Russian Jew," based upon his own knowledge and experience. It is the first time in the course of his literary activity that Maxim Gorki has dealt with a Jewish subject.

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PRESENTATION TO PERCY PHILLIPSON

A.F.N. SALES STAFF'S TOKEN OF ESTEEM

A PARTICULARLY happy little function took place at the Frascati Restaurant on Monday last at the conclusion of one of the sessions in the First National Convention. The entire sales force of the organisation had been receiving the instructions of the genial general sales manager, Percy

THE PRESENTATION PLATE.

Phillipson, as to the use of the new form of contract made necessary by the simultaneous signing decision.

At the conclusion of the business in hand, Mr. C. H. Sanders, of First National's Birmingham Branch, tendered a particularly cordial expression of thanks, and assurance of loyalty, to Mr. Phillipson, at the same time presenting him, on behalf of the entire sales staff, with a handsome piece of Georgian plate, upon which was inscribed, "To Percy Phillipson, as a token of esteem from the entire United Kingdom Sales Staff of Associated First National Pictures, Ltd., August, 1923." Mr. Phillipson does not usually find difficulty in addressing the members of his staff in clear-cut, to the point speeches, but so overwhelmed was he at the surprise which had been sprung upon him, and by the obvious sincerity which had prompted it, that some moments elapsed before he was able to express his appreciation of the gift.

BOOTH TARKINGTON'S BEST SELLER SCREENED

PREPARATIONS are now being made at the Fox West Coast Studios for the filming of "Gentle Julia," Booth Tarkington's popular best-seller, of which William Fox recently purchased the screen rights. It is the producer's intention to make this a super-production, and great care is being taken in the selection of suitable artistes for the various characters.

President Robert Lieber, of A.F.N., accompanied by Mrs. and the Misses Lieber, and Ralph J. Pugh, is making an automobile tour of the West Country, combining business with pleasure by taking a peep in at the A.F.N. Bristol Branch.

VIVID EXCLUSIVES' VARIED TRADE SHOW

SOME CLEVER TRICKS EXPLAINED

JUDGING by the representative gathering of the trade to view the "Eight Tricky Tricks," which Mr. Sunderland, of Vivid Exclusives, screened on Tuesday last at the Winter Gardens, it was evident that many were either greatly interested or curious to see these tricks performed and explained on the screen. As each of these tricks was shown and explained, it showed how easily the hand deceives the eye. This series of eight half-reels of genuine, clever and instructive entertainment ought to go well wherever shown, as they are sure to arrest the eye of every member of an audience from the youngest to the oldest.

In addition to the above, two two-reel Western dramas were shown. The first of these, entitled "The Wolf," tells how a crook is guided by the pure instinct of a child. A note of praise should be given to little Jean Carpenter who takes the rôle of Peggy, as her childish ways are so natural. The other Western drama also unfolds a well-told story. This is entitled "The Impostor," and shows how a crook makes good and restores a bank roll to its rightful owner instead of stealing it, as it was his intention. In both of these films there are some realistic rough country and evening scenes.

There was also screened "Hints on Riding," which clearly explained the right and wrong way to ride a horse. This two-reeler can certainly be recommended for audiences of every class, and it is undoubtedly a very fine equine picture. This film cannot fail to captivate the hearts of audiences wherever shown, as very seldom are people found who have not a little love and sympathy for this useful and faithful animal.

BRITAIN'S GREATEST SETS ON "MARY QUEEN OF SCOTS"

DENISON CLIFT PROUD OF HIS WORK

DENISON CLIFT is finishing his great historical picture of "Mary Queen of Scots," and is enthusiastic over the result. "It has been my ambition to make this picture in England," says Mr. Clift, "the one logical place where it should be made. I've been able to use the real scenes of the picture—Stirling Castle, Edinburgh Castle, Holyrood Palace, Lock Leven, Fotheringay. My sets will be the greatest ever seen in any British picture: we have reproduced High Street, Edinburgh, the great halls of Holyrood and Borthwick, and the Chapel Royal, the great Tribunal, and other huge scenes.

"I consider Fay Compton has done the greatest work of her career on either stage or screen in this film. But what I am most proud of is the fact that I have written and produced, first of all, an enthralling, entertaining story, and secondly, I have held to history with scrupulous accuracy."

MANCHESTER KINEMA SPORTS

PICNIC TO NORBRECK HYDRO

OWING to the great success which attended the picnic of the Manchester Kinema Sports' Association early in the season, and in response to numerous requests, it has been decided to hold another picnic to Norbreck Hydro on Sunday, September 2. An attractive program has been arranged. The price of the tickets, including luncheon, tea, and railway fare, is 15s. The train leaves Manchester at 9-35 and returns from Blackpool at 8-50.

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MILLOY NEW PROGRAM—Number Two

MARY ALDEN (as the Mother)
HARRY T. MOREY (as the Father)
and BABY HELEN ROWLAND

THE EMPTY CRADLE

From LEOTA MORGAN'S Novel,

CHEATING WIVES.

TRADE SHOWS:

MANCHESTER:

Gaiety, Tuesday
Aug. 28, at 11-15

LIVERPOOL:

Scala, Thursday
Aug. 30, at 11-15

Showing Shortly.

MARY ALDEN & H. B. WALTHALL in
PARTED CURTAINS

CLAIRE WINDSOR & FRANKLIN FARNUM in
THE RAIDERS

VICTOR McLACHLAN, RUSSELL THORNDIKE, GERTRUDE McCOY, EDITH BISHOP, &c., in
HEARTSTRINGS
From Mrs. Gaskell's Novel,
"A MANCHESTER MARRIAGE."

JACK BUCHANAN, M'LLE VALIA, in
THE AUDACIOUS MR. SQUIRE

Also **A SERIES OF TWO-REEL "W. W. JACOBS'" STORIES.**

E. GRATTAN MILLOY,

12 CANNON STREET,
MANCHESTER.

Phone: 7980, City.

Wires: "MILLOY" Manchester

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IDEAL'S THRILL-A-MINUTE FILM

HURRICANE HUTCH

IN

HUTCH STIRS 'EM UP

ADAPTED FROM HARRY HARDING'S POPULAR TALE, "THE HAWK OF REDE"
FRANK H. CRANE PRODUCTION.

"A sound showman's proposition for every type of audience."

—*The Bioscope.*

"A most novel film, and, we feel sure, a successful one."

—*The Cinema.*

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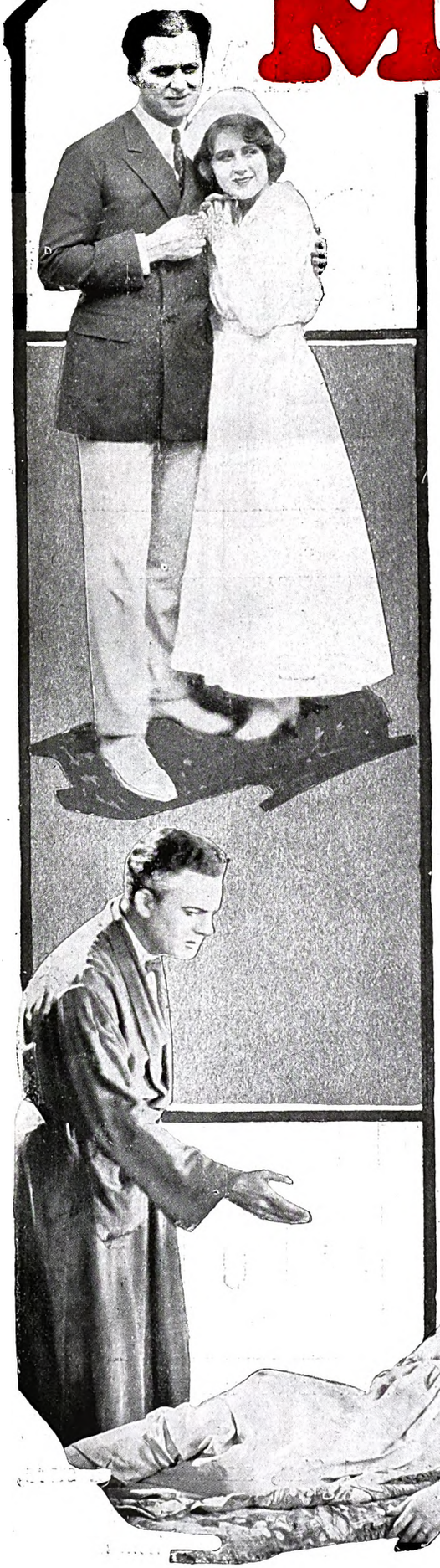
"Man and Wife"



A Great Picture, built upon an amazing situation.

Starring :—
GLADYS LESLIE, MAURICE COSTELLO, NORMA SHEARER, ROBERT ELLIOTT.

Trade Shows :

MANCHESTER :

DEANSGATE PICTURE HOUSE,
August 29, at 11 a.m.

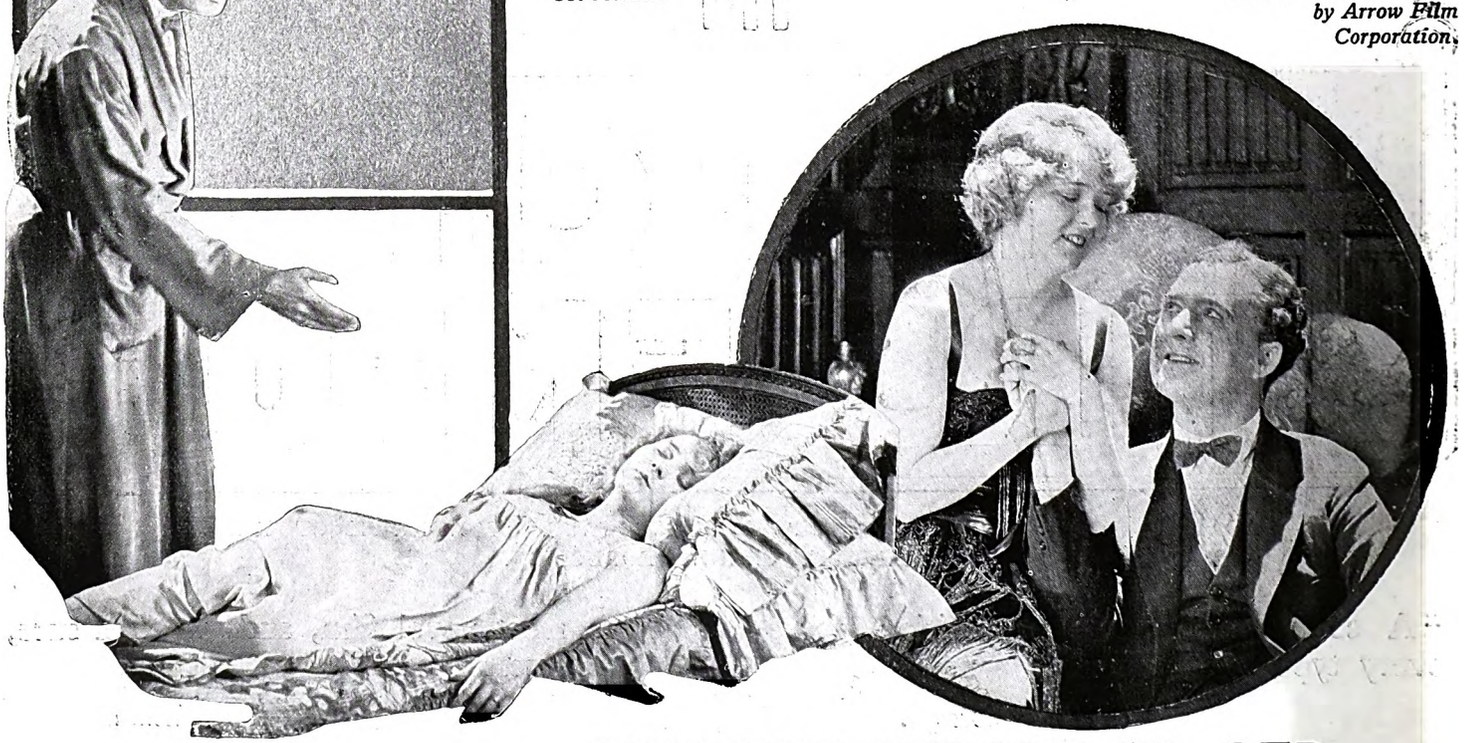
LEEDS :

CINEMA EXCHANGE,
September 7, at 11-40 a.m.

"Little Red Riding Hood," a Joe Rock Comedy, will also be screened.

IN FIVE REELS.
"U" Certificate.

Foreign rights controlled by Arrow Film Corporation.



WESTERN IMPORT CO. LTD.,

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"The Broken Violin"

A Powerful Drama of Youthful Love and Splendid Adventure.

Starring :—
REED HOWES, GLADYS LESLIE, ZENA KEEFE AND RITA ROGAN.

Trade Shows :

MANCHESTER :
DEANSGATE PICTURE HOUSE,
September 5, at 11 a.m.

LEEDS :
CINEMA EXCHANGE,
September 14, at 11-40 a.m.

IN SIX REELS.

"U" Certificate.

Foreign rights controlled by Arrow Film Corporation.

"The Pill," a Joe Rock Comedy, will also be screened.

86-88, Wardour Street, W.1.

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Exact copy of "IMPARTIAL REVIEW."

I'PAGLIACCI. SAMUELSON FILM.

General Halls, 10. High Class Halls, 10. Industrial Centres, 10.

British Production. Featuring Lilian Hall-Davis and Adelqui Millar.

As a Whole. An artistic treat, splendidly acted and directed.

Character of story. The tragic story of the Opera. A strolling player married to a woman, discovers her shallowness and kills her during a stage performance.

Direction. Excellent. Shows a master's hand all through, and the atmosphere is perfect; works up to a strong dramatic climax.

Photography. Very good. Some fine coloured scenes.

Acting. Adelqui Millar and Lilian Hall-Davis both give remarkably clever performances, and all the principals and supers are well chosen for the types they represent.

Settings. The settings alone would make this a film to see, they are so beautiful and interesting. Grand snow-clad Alpine scenes and other charming exteriors. Interiors of Inns, castle and tents of strolling players.

Appeal. Universal. By far the best Opera film yet made.

Provincial Trade Shows will be announced next week

Napoleon Films Ltd 28 Denman St Charing Cross Rd W.C.2

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TWO SURE

"Women Men Marry"

"WOMEN MEN MARRY"

6 Parts.

CASTS

E. K. LINCOLN
FLORENCE DIXON
HEDDA HOPPER
CYRIL CHADWICK
JULIA SWAYNE GORDON
MARGARET SEDDON

Sove

Where the Film

LONDON: Walker's Pictures (1918), Ltd., 81, Sh
LANCASHIRE: E. Grattan Milloy, 12, Cannon Stree
YORKSHIRE: Charles Thompson, 97, Albion Stree
MIDLANDS: Sovereign Exclusives, Ltd., 97, John B
SCOTLAND: The Bendon Trading Co., 132, West N
SOUTH WALES: Paragon Films, Ltd., 35, Charle
FOUR NORTHERN COUNTIES: Northern Mutua

Phone: MIDLAND 601. Purchased and Controlled for the United Kingdom by THE

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SUCCESSES

"Parted Curtains"

reign
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s may be booked

aftesbury Avenue, London, W.1.
t, Manchester.
t, Leeds.
right Street, Birmingham.
ile Street, Glasgow
s Street, Cardiff.
l Films Ltd., 65, Thornton Street, Newcastle-on-Tyne.

"PARTED CURTAINS"

6 Parts.

CASTS

HENRY B. WALTHALL
MARY ALDEN
MICKEY MOORE
EDWARD CECIL
MARGARET LANDIS
WILLIAM CLIFFORD

SOVEREIGN EXCLUSIVES, LIMITED, Birmingham. 'Grams: "SOVEREIGN, B'HAM."

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A NEW HEPWORTH PICTURE PLAY

"STRANGLING THREADS"

From the Play by Leon M. Lion and Naunton Davies

DIRECTED BY

CECIL M. HEPWORTH

WITH

Alma Taylor	James Carew
Eileen Dennes	Campbell Gullan
Gwynne Herbert	John MacAndrews
Mary Dibley	Louis Goodrich

TRADE SHOW:

at the New Scala Theatre, London,

SEPTEMBER 4th,

FORENOON.

Sole Rights for the United Kingdom Controlled by Ideal Films, Limited.

HEPWORTH PICTURE PLAYS (1922), Ltd., Denman Street, Piccadilly, LONDON, W.

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Trade Activities in South Wales

Kinema Manager Fined—A Barry Re-opening—Rhondda Hall Closes Temporarily—Cardiff Scheme.

From our Cardiff Correspondent.

JAMES DAVIES, of the Cwmllynfell Cinema, was last week fined £5, including costs, at Pontardawe Police Court for a breach of the Entertainments Tax Act. An excise officer stated that when an official visited the hall on the evening of June 28 there were about 35 people there, and, he said, they had been admitted by tickets other than Entertainments Tax tickets. The defendant told the officer that he was late arriving at the kinema that evening, and had given out the tickets in a hurry. Mr. J. M. Francis (for the defendant) explained that Mr. Davies was in the act of stamping tickets when the officer entered the pay box.

A Barry Reopening.

The Silver Cinema, one of Mr. Arthur Caulten's halls at Barry, reopened last week. It is situated on an imposing site right in the centre of the district, and it is one of the cosiest and most neatly decorated halls in South Wales.

Rhondda Hall Closes Temporarily.

The Parc and Dare Workmen's Hall, Treorky, in the Rhondda Valley, closed down last week, but I hear that it is intended to reopen it in about six weeks' time. Business has been very bad in this part of the coalfield for a long time past.

Cardiff Scheme.

I hear that big improvements are contemplated at a very well known and popular Cardiff hall. The work of altering the Cardiff Park Hall has already been commenced, and when the improvements, which include a balcony to accommodate a thousand people, are completed we shall see one of the finest halls in the principality.

Renters' Gossip.

One has been impressed during the past few weeks with the increased attendances at the various trade shows which have been held at Cardiff. Exhibitors from the surrounding districts have been coming in in goodly numbers, and on the whole one has grounds for saying that it is a sign of better business.

Eli Joseph, who is very well known in South Wales and the West, has this week joined the staff of Walturdaw in South Wales as a special traveller.

Another change is that in connection with European, Mr. Grizalle, who represented the firm in the West of England, being succeeded by Mr. Morris.

"Should a Doctor Tell?"

A big trade event is due in Cardiff when Ideal will trade show "Should a Doctor Tell?" at the Cinema Exchange on Tuesday, August 28, at 12-15 prompt. All the Ideal staff are now working full steam ahead on what is perhaps the most wonderful British output this trade of ours has ever known. A. M. Bass will again return to Cardiff for this special trade show.

STOLL STUDIO ACTIVITY.

TWO BIG HISTORICAL DRAMAS.

THERE is to be tremendous activity in "The Royal Oak," the Stoll picture production upon which Maurice Elvey began work last week. From the time of the street fighting which followed the Battle of Worcester, until the escape across the Channel of Charles II., but two days and a night elapse. Necessarily the story must be full of action, "because," says Maurice Elvey, "Charles II. is running away the whole of the time."

George Ridgwell has been a week at work upon "Becket," in which Stoll picture production Sir Frank Benson plays the title rôle. He is greatly troubled concerning the exterior locations. So far he has found it impossible to get Norman architecture which includes a real Norman doorway. Moreover, there do not appear to be Norman cloisters in existence, and although photographs of likely locations have been secured far and wide, at the time of writing George Ridgwell was still on the quest.

Supporting Sir Frank Benson are Isobel Elsom as Rosamund, Albert V. Bramble as King Henry II., Mary Clare as Queen Eleanor, Alex. G. Hunter as John of Salisbury, Sydney Paxton as Archbishop of York, William Lugg as John of Oxford, Clive Currie as Herbert of Bosham, Bertram Burleigh as Lord Leicester, C. Hargrave Mansell as Theobald, Archbishop of Canterbury.

POSTERS AND PRICES FOR FIRST NATIONAL

EXHIBITORS will be interested to learn in connection with Associated First National's recent announcement that the cost price of posters put out with the A.F.N. releases has again been reduced. The reduction applies to every form of poster, the saving to exhibitors amounting on some styles to as much as 20 per cent., on others to 5 per cent., and a general average of 10 per cent. While the official date of the initiation of the reduced prices is August 20, 1923, the effect of the reduction is retro-active, that is to say it will apply to productions released prior to that date in the case of exhibitors who have not already played the picture, and who gave their order for posters on or subsequent to August 20.

It should be noted that payment is made to the printers direct, although orders, as before, are sent to the Printers, c/o First National, at the exhibitor's nearest branch. It is urged upon kinema managers that they give their requisitions for posters as early as possible in advance, so as to be supplied direct from the printers, for only in emergency cases can posters be supplied "over the counter" at any branch. Stress is laid upon the importance of the realisation on the part of the exhibitor, that this further reduction in cost is possible only by ample use of this form of advertising, of which it is hoped the kinemas will take full advantage, with consequent beneficial effects at the box-office.

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Scottish Notes and News.

C.E.A. in Aberdeen—Keeping Good Feeling Alive—Operators' Wages—Hepworth Program—"Ole Bill's" Prospects—Cambuslang Rink for Sale.

From Our Glasgow Correspondent.

ALTOGETHER there was a fair attendance at the Scottish C.E.A. meeting held for the first time at Aberdeen last Wednesday. Members came from the South in goodly numbers, considering the fact that Aberdeen is a four hours' journey from Glasgow, and that the business which came up for discussion was not expected to be of great importance. This demonstrates, however, that the C.E.A. Scottish Branch is a very live force to-day. Baillie Wright was in the chair, and in the absence of Mr. Hay, the local chairman (who was not able to be present owing to illness), the members were welcomed by Mr. Jeffrey.

Linking Up North and South.

The Baillie, in the course of his opening remarks, said that the branch thought it right to visit periodically the outlying sections, in order that the bonds of friendship and goodwill which existed between North and South should be kept linked up. It was desirable that headquarters should be in touch with the sections, and it was a pleasure for them all to meet that afternoon at Aberdeen. Thereafter the routine business was entered upon. Mr. James McBride gave a very interesting, illuminating, and racy report of the last meeting of the General Council, held in London on July 11 last.

Operators' Wages.

An explanation of the proceedings which had recently taken place between the branch and the Electrical Trades Union was then given by the Chairman, who stated that, subject to ratification at the branch meeting next month, the deduction in operators' wages had been arranged. The present position in regard to the Musicians' Union was also discussed.

British Film Week.

The circular issued to the branch in connection with the British Film Week was the topic of some talk, and as it will be some time yet ere plans mature members have plenty of opportunity to do their best for home made films. A vote of thanks, moved by Mr. Gates, of Aberdeen, brought a comparatively uneventful but nevertheless useful meeting to a close. The secretary, Mr. J. A. Houston, intimated that the next gathering takes place in Glasgow on September 19.

The Hepworth Program.

In Glasgow I had a conversation with Mr. Compson, of Hepworth, and he mentioned that the next trade show he will carry through will be "Mist in the Valley," at La Scala next Thursday. After that there are several noteworthy British films coming along from the same producer, but, of course, owing to the fact that Ideal will in future handle the Hepworth output, the trade show arrangements cannot be meantime fixed up. Among the films which should have a good reception in Scotland is "Comin' Thro' the Rye," the book of which had a great popularity when it was first published.

"Ole Bill of Paris," Coming.

Exhibitors are looking keenly forward to Granger's big special, "Ole Bill of Paris," which is to be trade shown next Friday at La Scala, and there is certain to be a widely representative gathering from all quarters, as this class of film is either one thing or another—a big success or a failure—so far as Scottish audiences are concerned, and reports indicate that it will be the former.

Kinema For Sale.

I notice that the Rink Cinema, Cambuslang, is on the market. The place has a holding capacity of 1,000, and in addition to the theatre there are several dressing rooms. At one time the program included variety turns. Two summers ago the strike—or lock-out—of the miners was a serious matter for places of entertainment all over Lanarkshire, and since that time Cambuslang has suffered heavily by unemployment. The Rink, as its name suggests, was originally a skating hall, and it was popular for a long period also for other gatherings.

Slides From the Renters.

Tom Murphy (what a fine name to take to Ireland!) is just back from a tour of the Green Isle, where he did much good business for Fox.

Willie Bendon has spent several exciting nights it is rumoured, for the Griffith thriller "One Exciting Night," has done enormously good "biz." for Allied Artists at the Coliseum.

"UNDER TWO FLAGS" TURNS THEM AWAY.

THE perennial popularity of Ouida's work was amply proved last week when the Universal Jewel, "Under Two Flags," featuring Priscilla Dean, broke all records at the King's Theatre, Pelton. European Motion Picture Co. have just received the following tribute from the manager, Mr. Will R. Ruecroft:

"In twenty years' experience I have had many films through my management, but none finer than this one, and the proof is in my box office. Last night I was indeed *very, very* sorry to have to turn patrons away both houses. This, indeed, proves the quality of the production, in spite of the fact that I am running concurrent with Chester-le-Street and my opposition, 'Dr. Mabuse,' and the bookings in advance for the remaining two days (taken to-night) assure me of bumper business. Last night has broken all records considerably for any Monday's takings at this hall. Good luck is what I wish you and your firm."

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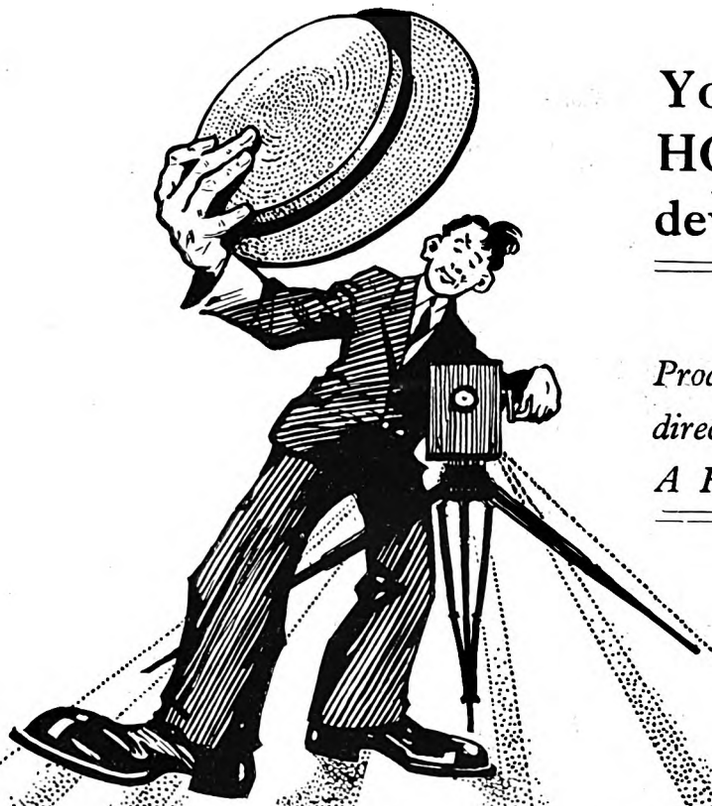
This Topsy Turvy World!



You will see it pictured in HODGE-PODGE, a series of devilishly clever one-reelers.

Produced by LYMAN H. HOWE, who directed the famous subject :—"A RIDE ON A RUNAWAY EXPRESS." :: ::

HODGE PODGE

FANTASTIC!

NOVEL!

EXCITING!

Cleverer even than the "Runaway Express"; and the Most Brilliant Original One-Reelers on the Market by far.

THEY WILL GIVE A STING
To Your Programme.

IDEAL FILMS, LTD., 76/78 Wardour Street, W.1.

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THE APEX FILM Co., LTD.,

present

Manfred Noa's Masterpiece

FORBID

In the secret heart of many there live memories of Love – divine & pure – – but by the laws of life – – – FORBIDDEN.

TRADE SHOW
LONDON PAVILION
FRIDAY AUGUST 31ST
at 3 p.m.

Owned & Controlled Colonies by Apex
5, Denmark St.,
Grams: Zimpex

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DEN LOVE

A deeply stirring and sympathetic story set amidst the gorgeousness of the East.

in the U.K. by
Film Co., Ltd.,
London, W.C.

Film, Westcent, London.

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AFRICAN FILM PRODUCTIONS, LTD.,

HAVE THE HONOUR TO SUBMIT

A FILM VERSION OF THE THRILLING : DRAMA OF HIDDEN TREASURE, : LOVE AND JEALOUSY

By

H. De VERE STACPOOLE (Author of "THE BLUE LAGOON"),

"THE

REEF OF STARS"

THE CAST INCLUDES

Harvey Braban, Dick Cruickshanks & Molly Adair.

A PRODUCTION EQUAL IN ALL RESPECTS TO "**THE BLUE LAGOON.**"

TRADE SHOW

NEW GALLERY KINEMA, Friday, SEPT. 7, at 11 a.m.

PROVINCIAL DATES TO BE ANNOUNCED NEXT WEEK.

PROVINCIAL REPRESENTATIVES:

LANC., CHES., and N. WALES: Gilling's Kinema Enterprises, 87/9, Corporation Street, Manchester; and Sun Chambers, 5, Cases Street, Liverpool.

YORKS, LINCS. and 4 NORTHERN COUNTIES: H. A. Whincup, 3, Cross Arcade, Queen Victoria St., Leeds.

MIDLAND COUNTIES: Midland Independent Renters, Ltd., 1/7, Hill Street, Birmingham.

SCOTLAND: Bendon Trading Co., 132, West Nile Street, Glasgow.

S. WALES and WEST of ENGLAND: Tilney Bros., Ltd., 34, Windsor Place, Cardiff.

IRELAND: Express Film Agency, 7, Commercial Buildings, Dame Street, Dublin.

SOLE AGENTS:

The International Variety & Theatrical Agency, Ltd.

'Phone: REGENT 2620 (3 lines) 3, Leicester St., Leicester Square, W.C.2. Telegrams: "AFFILTRUS," WESTRAND"

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News and Notes from Newcastle.

New Manager for Allied Artists—Trade Prospects —Sharing Terms—Filming Seaside Resorts— Autumn Trade Shows.

By our Newcastle Correspondent.

THERE has been a change in the Newcastle Branch management of the Allied Artists' Company, Mr. Harry Browne having left Fox's, where he has been local manager for some time, to succeed Mr. M. Middlebrook at the office of the Allied Artists' Company.

Unpromising Prospects.

Both sides of the kinema industry are being hard hit through the industrial depression, which has been increased through the strike of the boilermakers. Money is, as a result, somewhat tight among the artizan classes, and the prospects for the winter are not as cheerful as might be hoped for. This depression is having an effect on the kinemas, and managements are acting on the side of caution with respect to bookings. This means that renters also are suffering, as they find the market exceedingly slow in spite of the fact that there is a lot of good new stuff coming along.

Sharing Terms.

Considerable discussion is taking place in Newcastle just now on the question of sharing terms. As a general rule in the district exhibitors condemn the system, but there are some who would hail with pleasure a trial of this form of agreement, if only to illustrate to the renters the unreasonableness of the present high charges for what are dubbed by some showmen as super-advertised features.

Filming Seaside Resorts.

Screen advertising is becoming more and more popular, and with the object of drawing attention to the attractiveness of Whitley Bay as a health and pleasure resort, the local advertising committee of the Monkseaton and Whitley Bay Urban District Council have had a film prepared giving views of the various attractions of the district from St. Mary's Island to Cullercoats Bay. The picture was arranged for the Council by Mr. G. T. Turnbull, manager of the Coliseum, Whitley Bay, where it was screened to a large audience last week. It is intended that the picture should be displayed in the kinemas throughout the country, and also on the great ocean liners.

Old People Entertained.

The eleven hundred old folks who, on Wednesday, August 15, enjoyed the annual trip to Benton, arranged by the West End Poor and Aged People's Association, were, on the following day, the guests of the management of the Brighton Electric Theatre, Newcastle, where a matinee performance was arranged for their enjoyment. Perhaps the film which created the most interest among the old folks was the one showing them at their outing at Benton at various stages of the day. Mr. J. C. Bell, the manager of the Brighton, made the arrangements for this film of the old folks to be taken.

Autumn Trade Shows.

Amongst the renters the autumn trade shows are in full swing. Messrs. Granger led off with "Ole Bill of Paris." Messrs. Butcher commence in September with "School for Scandal"; and Moss Empires will screen first "Marie Antoinette."

Square Films' Attractions.

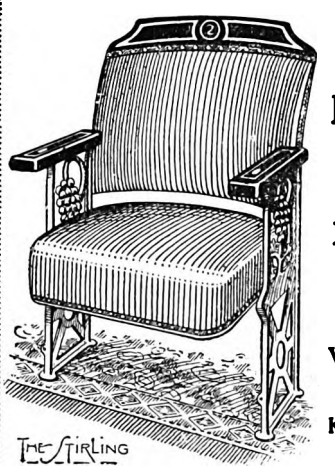
Mr. A. Gibson, the local manager for Square Films, has secured quite a number of contracts for "The Island Virgin," "Bonds of Hate," and "The Hill Park Mystery," which belong to a series of Nordisk films to be released at the end of the present year and the beginning of next.

The Gaumont Company, Ltd., announce that they have made reductions in the price of all spare parts of the Gaumont Chrono Projector. A brochure illustrating all the parts and giving particulars of the revised prices may be had on application to the company at 5-6, Sherwood Street, W.I.

Furnishings of Distinction

Your patrons would appreciate a good-looking chair like the Stirling, and these are so comfortable too! Write to the *Firm of Experts* for catalogues and samples.

TURNER
Theatre Furnishings



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Mr E. SHARP,
Orme's Building,
Parsonage,
MANCHESTER.

Head Office & Showrooms:
W. W. Turner & Co., Ltd.
5 Warwick Works,
King's Heath, BIRMINGHAM.

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Best terms given for Curtains, Slides, or Programs.
Write for particulars to:
Palace Advertising Co.,
45a, Market Street,
'Phone: Central 2262. Manchester.

TOPICAL FILMS.—To increase your business let us take you a Local Topical. First-class work and a splendid draw for any kinema. We also supply Posters and Lantern Slides for advertising all classes of businesses, and shall be pleased to quote you for anything you may require.—Imperial Animated Picture Co., Hustlergate, Bradford.

MISS AGNES SKIDMORE, Elocutionist and Contralto Vocalist; from the Piccadilly Theatre, Manchester (late pupil of Sir Henry J. Wood), now booking engagements for Prologues.—"Rook House," Mayfield Road, Whalley Range, Manchester.

BUTCHER'S silent Empire *Projector*, complete with stand, lamphouse, arc cinc, and lantern lense. *Good* running order; £50, or nearest offer. Only wants seeing. Reason of selling too large for lantern room.—Apply, Manager, Grand Cinema, Arundel Street, Portsmouth.

PROJECTORS, ACCESSORIES, Etc.

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